TT655
.P5
#5 1923

MANUAL

for a

MILLINERY DEPARTMENT

Prepared by
The Research Bureau for Retail Training

CARNEGIE INSTITUTE OF TECHNOLOGY
PITTSBURGH, PENNSYLVANIA

TT655
.P5

GENERAL SERIES NO. 5, 1923

MANUAL FOR A MILLINERY DEPARTMENT

Prepared for the exclusive use of

Boggs & Buhl
Joseph Horne Company
Lewin-Neiman Company
Frank & Seder
Kaufmann's
Meyer Jonasson & Company
The Rosenbaum Company
The Pittsburgh Public Schools

Cooperating with the
Research Bureau for Retail Training

1922

23-10093

CARNEGIE INSTITUTE OF TECHNOLOGY
Pittsburgh, Pennsylvania

© C1 A709893

JUL -2 1923

The information in this manual was collected through selling; studying the stock in the different stores; talking with buyers; assistants, and expert salespeople; and reading references on textiles.

The manuscript was submitted to the following buyers or assistants for criticism. The Bureau appreciates the help which they gave and takes this opportunity to thank them.

Miss K. Ludden	Boggs & Buhl
Mr. Sternberg	Frank & Seder
Miss F. Trentripp	Joseph Horne Co.
Miss L. Becker	Kaufmann's
Mrs. M. Ringle	Lewin-Neiman Co.
Mr. M. T. Muhlfelder	Meyer Jonasson Co.
Mrs. D. Long	The Rosenbaum Co.

To Salespeople

The facts given in this manual have been arranged in order to be self-teaching for any salesperson who really wants to apply himself. There is given first a question, then a series of Test Questions. First read the question carefully then the answer. Then test yourself by seeing if you can answer the test questions. If you cannot, read the answer again. If you read the manual conscientiously and then answer the test question doing what is suggested in each one you cannot help becoming a more intelligent and useful salesperson.

One buyer said, "The information you have given here is information for salespeople who want to advance,--that is, the information they must have if they are going to be expert, and it is essential for buyers, or even assistants."

MANUAL FOR A MILLINERY DEPARTMENT

C O N T E N T S

Question	Page		
		BOOK I.	MERCHANDISE
1	1	Chapter I.	Learning Stock
24	15	Chapter II.	Values a Customer Looks for in Buying
30	22	Chapter III.	Information on Materials and Manufacture Necessary to Explain Values
		BOOK II.	SPECIFIC VALUES IN MILLINERY
56	50	Chapter I.	Style
66	63	Chapter II.	Becomingness and Suitability
73	74	Chapter III.	Serviceability and Comfort
		BOOK III.	INFORMATION FOR REFERENCE
79	80	Chapter I.	Department Vocabulary
90	92	Chapter II.	Methods of Teaching

BOOK I

MERCHANDISE

Chapter I Learning Stock

Chapter II Values a Customer Looks for in Buying

Chapter III Information on Materials and Manufac- Necessary to Explain Values

CHAPTER I

LEARNING STOCK

1. What is meant by learning stock?

Learning stock means finding out what articles are carried in the department and where they are kept.

2. For whom is this division especially important?

It is particularly for new salespeople. If the instructor thinks best, it need not be discussed at all with experienced salespeople.

3. How may a new person learn stock?

She may learn by:

(1) Paying close attention when she is given any instruction by the sponsor, the assistant, or the head of stock;
(2) Observing the merchandise carefully during her spare moments and also while she is selling;
(3) Asking questions freely of the head of stock or of some one else who is supposed to help new people;
(4) Actual selling of goods and caring for stock;
(5) Testing herself to see whether or not she remembers where certain hats are kept.

These points will be taken up later.

Location of Stock

4. What divisions may be made in learning stock location?

It seems helpful to divide the merchandise into forward and reserve stock. Forward stock refers to merchandise on the selling floor, reserve to stock from which the forward stock is filled. In millinery reserve stock is not usually the exact duplicate of that already on the floor, for except in the case of untrimmed or sale hats, a large number of identical styles are not bought. Reserve here simply means stock which will be put in as the hats on the floor are sold. These hats may be up in the workroom or simply stored until used.

Forward stock may be subdivided into sale and regular stock. Sale stock includes merchandise that has either been bought in large quantities at a concession for quick turnover, or merchandise out of regular stock which has been reduced. Sales occur frequently at the end of a season in order to get rid of old merchandise before the next season commences. Sale merchandise is also featured during the season to draw trade, a few exceptional values being offered as leaders.

Test Questions.

1. What is forward stock?

2. How may it be divided?
3. Why is this division important?

5. What may be done to help a new salesperson learn the location of stock?

The new salesperson will probably be given certain stock for which she is held responsible and which she must learn thoroughly, learning the other merchandise about her gradually.

(1) Facts about the stock in the department

Before she is assigned to her stock she should be taken about the department and shown where the main classes of goods are kept. For instance, she should be told, "Trimmings are sold at this counter, untrimmed hats here, children's hats over there, and the expensive hats in the French rooms." In this way she can direct customers where they want to go. If certain tables are regularly used for any special type or grade of merchandise this should be explained to the new girl. For example, if a certain aisle is likely to have on it the cheapest hats in the department, say so.

(2) Facts about her own stock

The new salesperson will probably be assigned to one table or at least to a small group of tables, and she should be told to notice the following points about the merchandise on these tables:

What materials are carried
" styles " "
" colors " "
" sizes " "
" prices " "

i. Materials

Point out the different materials to her; for instance, in winter hats, a duvetyn, beaver, plush; in straws, a Milan, Leghorn, lisere, horse-hair; in spring materials, celophane, etc. Then ask her to show you one or more of each till you think she is sure of the materials.

In trimmings, the particular style of trim will largely determine the material used, such as feathers, ribbons, flowers and ornaments, but it is also well to know the different materials used in the different kinds of trims. In feathers, for instance, point out ostrich, aigret, coque, pheasant; in flowers, those made of satin, muslin, velvet; in ribbons, faille, cire, moire taffet, two-toned satin; in ornaments, jet, steel, wooden beads, etc.

ii. Styles

Tell her the number of different styles on her table and point them out. Say, for instance, "There are three styles on this table.

Here is a turban or toque, a rolled brim sailor, and a tricorn. These come in different materials and colors but there are really only three styles to remember.

In trimming, the style will be determined largely by the material—feathers, ornaments or ribbon. The different kinds or styles in each kind of trimming should be noted, such as, plumes, pompoms, quills, wings, etc. in feathers; single and clustered flowers or fruit, whether small or large; plain and fancy ribbon, used as bands, bows, rosettes, etc. Ornaments come in a wide variety of styles from cabochons to small beads.

iii. Colors

Tell her to notice the different colors. Have her look and find out what two of the hats come in any one of three colors, for instance, navy, brown and black, and that other styles come in only one color.

In trimming it is important to know the combinations of colors used in trimming as well as the predominating color. Care should be taken to call them by the new color used for that season, such as "Tangerine", "reseda", "mist".

iv. Size

Some hats run small and the salesperson should know what these styles are. Also untrimmed hats sometimes come in several sizes and this should be known. Usually children's hats are sold in a separate section so that there is no confusion about misses' and children's sizes.

It is also important to know what sizes the trimmings come in. The length of the feathers, the width of the ribbon, the size of the flowers and how many make up a cluster are items to consider, for example, in the trimmings section.

v. Prices

Point out to her the number of prices at her table and show her something definite to remember about each one. For example, the plush hats sell for $___ while the felt runs from $__ up.

(3) Reserve

Tell her if there is any reserve of the merchandise she is selling. If they are in the department, show her where she can get them. If she is to ask somebody about them, tell her just whom to ask.

Test Questions

1. What would you tell a new salesperson about the stock in the department?
2. Have you known cases when new girls were given no information at all? What was the

result?
3. What would you tell a new salesperson and show her about materials?
4. Explain just what you would show her about styles.
5. How could you help her about colors, sizes and prices?
6. Mention two things that a new salesperson should be told about reserve stock.

Care of Stock

6. What is meant by "care of stock" and why is it important?

Care of stock means keeping the merchandise in good condition and in such order that it may readily be found. Both these facts are essential if the goods are to be easily sold. If the merchandise looks messy or soiled the customer will not care to buy, and if the salesperson can not find what she wants quickly, she may get impatient and go off without buying.

7. At what time should care of stock be undertaken?

Care of stock should be undertaken early in the morning before the customers arrive, during the day when not selling, and before closing at night.

Test Questions

1. What does "care of stock" mean, and why is it important?
2. Have you ever decided not to buy because the stock keeping was very poor?
3. Can you think of some stock that is especially well cared for?
4. When must care of stock be carried on?
5. Is it possible to put much stress on care of stock?

8. What are the early morning duties?

(1) Dusting and cleaning

Most merchandise in a millinery department is put away either in a case or drawer at night, leaving the tables and counters bare. Stores differ as regards the cleaning and dusting of the tables and counters. Some stores have extra help to do this cleaning, while others require the salesperson to keep her cases and tables clean. If you are responsible for the cleanliness of your case or table, go over every bit of surface carefully with a duster, and return the duster to its proper place. Where there are covers, fold them and put them away.

(2) Setting out the merchandise

Take the merchandise out of the drawers and display them as directed.

Brush or dust every article carefully. The following method for brushing hats is used in one store:

Each salesperson has a soft brush and a velvet pad. The brushes are used for winter fabrics such as duvetyn, velvet, etc. Whisks are never used as they remove the nap. The velvet pad is used for silk and straw. It removes the dust and brings out the finish.

Each salesperson is required to brush every article in her stock every morning.

(3) Filling in stock and arranging displays

Merchandise in a millinery department is usually displayed according to a color scheme worked out by the buyer or her assistant. This scheme is probably changed two or three times during the week. The salespeople usually follow the directions given them in arranging their particular stock, in accordance with this general plan for the whole department. Departments differ as regards the amount of freedom individual salespeople are given both as regards filling in stock and display, so that it is necessary for the new salesperson to find out the practices used in her particular department. Hence, you should find out from the buyer or head of stock which of the following methods you are to follow, and go ahead:

a. Fill in your own stock and arrange displays. If so, learn how this is to be done.

b. Tell the head of stock what merchandise is needed and leave the filling and arrangement of display to some one else.

c. Leave it entirely to some one else.

(4) Arrangement of stock

See that you have the right merchandise out.

See that the displays are in order—that hats are properly set on the stands, or neatly laid on a table, or trimmings neatly and tastefully displayed.

See that the price stands are up.

See that the mirrors are on hand, or pads for showing trimmings.

(5) Inspection of stock

Inspect the merchandise for defects.

Report any of the following defects to the head of stock or assis-

tant buyer.

Lost or soiled tags.
Ripped or torn linings
Rips, breaks or tears
Shortages in stock

(6) Occasional jobs

Moving stock or preparing for a sale. Follow directions given you.

Taking inventory. This is usually done under the direction of the head of the department or her assistant.

Test Questions

1. There are six chief early morning duties connected with care of stock. What are they?
2. How can those duties be learned?
3. What cautions should be observed about filling in stock?
4. Mention the important things to notice about inspecting stock.
5. Tell about a sale that was lost because a salesperson had not properly arranged her stock.

9. What are the duties during the day?

(1) Straightening stock

Use spare moments in keeping stock in order, returning merchandise, straightening the merchandise, etc.

(2) Filling in stock

See that your stock is filled in as the merchandise is sold, either by doing it yourself if this is your job or seeing that it is done by the person in charge. For example, call the stock girl if she is the one to get the merchandise from reserve.

(3) Preparation for sales

Help to prepare for hour sales under the direction of the head of the department.

(4) Return of merchandise

Find out whether you should return merchandise after a sale, or whether that is to be left ot the stock girl.

Ask whether you are to replace merchandise during the sale, or simply lay it aside until the sale is finished.

(5) Taking precautions against soil

Notice and observe the precautions taken in your department against soil of merchandise.

Pads may be placed on the counter on which to display delicate trimmings.

Tables and cases usually have a pad or mat of some kind on which delicate hats can be laid instead of on the uncovered dressing tables before which a customer tries on a hat and which are likely to be dusty.

(6) Preparation of merchandise for wrapping

Find out how the merchandise is to be handed to the wrapper, whether anything must be done to the price tag, such as writing on it your sales number, and date by which it must be returned, etc., or tearing it in half so that the stub may be kept for inventory. Ask whether you or the wrapper should do this.

Test Questions

1. Learn the chief duties connected with care of stock during the day.
2. What should you do with returned merchandise?
3. Mention several ways of preventing merchandise from becoming soiled. Are all these ways carried out in your department? Do you know any other ways?
4. Just how should merchandise be prepared for the wrapper? Why are these rules important?

10. What are the duties at night?

(1) Return of merchandise

See that all goods is returned to the proper sections.

See that all merchandise is put away in its proper place, either in drawers or cases.

(2) Covering the merchandise

If any tables are to be covered see that this is done.

Remove the signs and return the mirrors and any other articles used in selling to their proper places.

Test Questions

1. Why is it very important that the merchandise should be returned to the exact place from which it was taken?
2. Do you have any rules for the way the merchandise should be put away? If so what are they?

CLASSIFICATION OF STOCK

11. In what way does a knowledge of how the stock is classified help in selling?

(1) It helps to give a definite idea of the kind of merchandise carried.
(2) It helps in learning the location of stock.

12. What kinds of articles are carried in a millinery department?

There are four kinds of articles carried in a millinery department:

(1) Trimmed hats
(2) Untrimmed hats
(3) Trimmings
(4) Findings

These articles will usually be found in separate sections. The trimmed hats generally occupy the central sections, untrimmed hats a section by themselves a little to one side, and trimmings at a special counter, probably near the untrimmed hats.

The matrons' and the children's hats also usually have separate sections to themselves.

13. How may articles in a millinery department be easily located?

(1) By the price
(2) By the color
(3) By the material
(4) By the style or shape

Therefore the salesperson should know what articles are carried in her department as regards price, color, material and style or shape so that she can locate merchandise quickly.

14. How are the articles in a millinery department arranged according to price?

Hats whether trimmed or untrimmed are generally arranged on the floor according to price, hats of the same price or within a given range being placed together. For instance, the expensive hats are usually displayed in separate rooms, frequently called the "French" rooms. The better merchandise is also displayed in glass cases while the less expensive hats are to be found on the tables. The more expensive trimmings are also displayed together.

Another classification according to price is into regular and sale stock.

(1) Regular merchandise includes merchandise which have not been reduced and which have not been bought especially for sale purposes. They may be expensive, medium or inexpensive in price.

(2) Sale merchandise includes hats which have been reduced or bought

especially for sales. Hats may be reduced because they are stickers and won't sell, or because the buyer wished to use them as leaders to draw trade. They may be expensive, medium or inexpensive in price, but always offer "special value" as an attraction.

Test Questions

1. What is meant by regular merchandise?
2. In general what is the difference in price between imported and domestic hats?
3. Why are certain hats classed as sale merchandise?
4. Where may expensive hats be displayed?

15. How are articles in a millinery department arranged according to color?

(1) There is usually a distinct division made between:

i. Black hats for mourning
ii. Colored hats

i. Hats for mourning are usually in a section by themselves.

ii. Hats of the same color are generally grouped together so that it is a simple matter for the customer to find the color she wants, or for the salesperson to get it for her.

A side variety of shades are used and each year novelty colors are introduced. For a list of the colors used in millinery see Book IV, Chapter I, on Vocabulary.

(2) Trimmings of the same kind such as red roses, blue ribbon, black plumes, etc., are put together so that the salesperson can easily turn to the color she wants.

Test Questions

1. What are the standard colors in your stock?
2. What are some of the most popular shades used in your department this season?

16. In what materials are hats carried?

Hats, whether trimmed or untrimmed, come in straw, felt, fabric or fur.

17. What are the most important straw materials used?

Straw hats may be referred to simply by the kind of straw used, or more definitely, by the kind of braid used. The principal kinds of straws and braids used are as follows:

Straws

European	Asiatic
Artificial silk	Chip
Chip	Grasses
Horsehair	Ramie
Leghorn	Yeddo
Milan	Palms
Pyroxylin	Hemp
Straw	Imitation Panama
	Aduma
South American	Formosa
	Toyo
Panamas	East Indian and Philippine
Columbian	Bambo
Ecudorian	Buri
Peruvian	Kalsic
	Panda
	Parabuntal
	Ratan

Braids

European	Asiatic
Chip	China Piping
Florence Tuscan	Chip
Horsehair	Hemp
Imitation Hemp or Mohair Braid	Japanese Hemp
Lisere	Split Sennit
Pyroxylin	Ramie
Swiss Hemp	Yeddo
Visca	

16. What different kinds of felt hats are carried?

Felt hats are made from wool, fur, shoddy, or mixed. They are frequently referred to by the finish used as follows:

Soft hats
Stiff hats
Hats with dense erect nap (velour finish)
Hats with long hair (scratch or mohair finish)
Hats with polished flat nap

17. What materials are used for fabric hats?

Fabric hats come in the following materials:

Pile fabrics— Velvets

Lyons
Mirror
Panne
Chiffon
Cotton-back

Plush
Beaver

Beaver Cloth

Napped fabrics- Velour
Duvetyn

Silks- Corded silks

Faille
Gros de Londre
Grosgrain
Moire

Crepes

Canton Crepe
Georgette

Satin
Taffeta

Nets and Laces- Maline
Tulle
Chantilly Lace
Shadow Lace
Val Lace

Miscellaneous- Chenille
Metallic Cloth
Novelty materials

Cotton-and-linen

Crash	Gingham	Linen
Crepe	Organdie	
Duck	Knitted Cotton	
Eponge	Pongee	

Wool and-leather

Brushed wool	Suede
Knitted wool	Suede-like
Leather	Tweeds

New fabrics, straws, and combinations

20. What furs are used for hats?

The following furs are found both for the body and for trimmings of hats:

Beaver Moleskin

Broad-tail lamb	Monkey
Caracul	Opossum
Ermine	Raccoon
Hudson seal (dyed muskrat)	Seal
Kolinsky	Squirrel
Mink	Skunk

21. Of what materials are trimmings made?

There is a wide variety of materials used in trimmings, depending on the five kinds of trimming used, namely:

(1) Feathers
(2) Flowers and fruit
(3) Ribbons
(4) Fabrics and fur
(5) Ornaments, bands and embroidery

(1) Feathers are one of the most important materials used for trimmings.

(2) Most flowers and fruit are made of muslin. Foliage is made frequently of velvet or velveteen. In the more expensive flowers and fruit, plush, satin and silks are used.

(3) Silk is the important material used in ribbons. Below is a list of silks frequently used in ribbons.

Antique	Grosgrain
Bengaline	Louisne
Brocade	Messaline
Changeable silks	Metallic cloth
Chiffon	Moire
Cire	Plush
Double faced	Satin
Dresden	Taffeta
Faille	Velvet
Gilt and silver	

(4) The fabrics and furs used for trimmings are:

i. Any of the short haired furs used for the foundations of hats.

ii. The following fabrics

Bridal Illusion	Leather
Brussels Net	Maline
Chiffon	Metallic cloth
Gauze	Net
Lace	

(5) The materials used for ornaments, bands and embroidery are:

i. For ornaments the following materials:

Bone	Shell
Celluloid	Straw
Jet	Glass
Metal	Wood

ii. For bands and embroidery:

Foundation materials of net or other fine material.
Ornaments of materials given above.
Embroidery floss, of cotton, silk, wool, or metal thread.

22. What materials are used for millinery findings?

(1) Materials used for frames are:

Buckram	Rice Net
Crinolin	Willow
Gossamer	Wire

(2) Linings are made of:

China and Jap silk	Satin
Maline	Seco silk
Mercerized	Taffeta
Ribbon	

Bandeaux come in:

Cotton (heavy)
Taffeta
Velvet

(3) The weights of wire used are:

Cable wire	Spring wire
Frame wire	Tie wire
Lace wire	Ribbon wire

Test Questions

1. Check all the materials mentioned in the last six questions.
2. What are five of the most popular materials used for hats this season?
3. Name one novelty material you are selling.

23. What styles are carried in millinery?

There are four ways in which the style of a hat may be described.

(1) By referring to its use.
(2) By referring to its shape.
(3) By referring to its trimming.
(4) By referring to the designer or manufacturer.

(1) There are four important styles of hats carried when use is considered:

i. Dress hats
ii. Street hats
iii. Tailored hats
iv. Sport hats

(2) There are five important different shapes used:

i. Straight or flat brim
ii. Rolled brim
    Chin Chin
    Irregular
    Tricorn
iii. Drooped or curved brim
    Cloche or mushroom
    Picture hat--Gainsboro
    Poke--Charlotte Corday
        Directoire
iv. Sailors
    Straight brim
    Rolled brim
v. Off-the-face hats
    Tams
    Turbans and toques
    Hats with high front cuff (usually close fitting)

(3) Hats may be also described by the way they are trimmed, as:

i. Banded
ii. Embroidered
iii. Feather trimmed
iv. Flower trimmed
v. Fur trimmed
vi. Ribbon trimmed

(4) The imported hats and copies of expensive models are frequently referred to by the name of the designer. The salesperson should become familiar with the names and if possible learn to recognize the particular characteristics of the hats made by those designers whose models are carried in her department. Besides the designer's, the manufacturer's label, the salesperson should become familiar with the brands carried. She can often do this by looking inside the hats for the labels.

Test Questions

1. Check the styles you are now carrying in your department.
2. Which styles have been the most popular this season?
3. Find out what French models you carry in your department. Do you carry branded hats?

CHAPTER II.

VALUE WHICH A CUSTOMER LOOKS FOR IN BUYING

24. What does a customer look for when she buys millinery?

Practically all salespeople agree that style is the most important thing a customer looks for in buying millinery. A hat or trimming may be of good material, reasonable in price, even becoming to some extent, but if it has not the style that the customer is looking for she will not buy it. In fact, a hat may be bought which is quite unbecoming and possibly not even very comfortable simple because it has that indefinable something about it which we call style. Of course, in most cases, other considerations enter in as well. The customer wishes the article she buys to be becoming, to wear well, that is, be of good quality, and to feel comfortable, as her questions and comments about the merchandise show, but these are secondary to the main point of style.

There are two aspects of style necessary to consider. Style may be considered apart from the wearer--in the hat in the hand; or as dependont on the wearer--in the hat on the head. A hat when held up by the salesperson may strike one as having a great deal of style but when tried on a customer lose every bit of smartness. This same hat on another customer may look extremely chic. Or, a hat may acquire style if worn by certain customers, or there are a few fortunate people who can wear practically anything with distinction. Style in a hat or trim when considered in this way, in connection with the person who is wearing it, is a factor in becomingness, and when this is the case, becomingness no longer remains a secondary consideration but becomes one of the most important values a customer desires.

The particular service a customer will require of an article varies with the use to which the customer wishes to put it, and with different customers. For example, for a dress hat, or trimming for a dress hat, quite elaborate material would be needed. In such a case, since dress hats get less wear than street hats, the customer would probably be more interested in appearance than in serviceability. If, on the other hand, she wishes to buy a hat for steady wear, she would be concerned considerably with comfort and serviceability--she would not care for perishable, droppy styles which would grow shabby quickly. Customers also differ among themselves. Some consider style above everything else, while others, perhaps because of the necessity of wearing a hat more than one season, look for serviceability.

So we see in buying a hat or trimming a customer wants not just something to wear on her head or put on her hat, but wants an article which will give definite service, such as appear stylish, be becoming, wear well. For convenience in talking about the merchandise, then, we call these services an article gives "value" and in talking about the value a customer looks for in buying, we are simply referring to the service she expects that article to give.

Test Questions

1. What is the most important value a customer looks

Test Questions

1. What is the most important value a customer looks for in millinary?
2. Under what two different circumstances may a hat have style?
3. What was meant by the remark "In buying a hat or trimming a customer wants not just something to wear on her head or put on her hat?" What else does she want?
4. Does the use for which she wants the article determine at all what values a customer will want
5. What are some of the reasons why a customer may want different values at different times, or why different customers may not want the same value?

25. What are the main values a customer looks for in buying millinery?

Customers show by the questions they ask and the comments they make about the merchandise that in buying millinery they are interested in the following values:

(1) Style (including appearance, individuality and trade name)
(2) Becomingness and Suitability
(3) Serviceability and Comfort

In considering the style of a hat a customer may be concerned with one or all of the following facts: appearance, individuality or trade name. She may ask for a hat of a certain shade, shape or material, showing interest in the appearance. Or she may ask for "something different", expressing a preference for individuality, or being still more explicite, may ask for a certain make or model such as a "Maria Guy", or a "Rose Descat" model, or a "Gage" hat, or a "Breton Sailor."

Interest in becomingness is shown in such remarks as "Do you think I should wear a sailor?", "I rather like that side line, don't you?", "Oh, no, I can't wear yellow; it kills any color I have,","I must have a hat that is off my face."

While as a rule customers are not primarily interested in the serviceability of a hat they do frequently ask such questions as "Will this spot?", "Do these feathers wear well, or will I have to cover them?", "Can this straw be cleaned and re-blocked?" Interest in comfort is shown in such comments as "This hat binds across the forehead. Have you a different shape in the same color?", "I want a small hat which will be comfortable for traveling."

Besides telling what value a customer wants from her questions and comments, by watching the way in which the customer handles the merchandise a salesperson can tell where her interest lies. If she spends most of the time trying on a hat at various angles without examining it particularly she is probably mainly interested in appearance or style, while if she examines the hat or trimming carefully to see how it is made she shows interest in serviceability. If the customer looks for the price tag the first thing the salesperson can judge that the amount the customer

will pay for an article will be a serious consideration.

Hence a wide-awake salesperson need never be at loss to find out what the customer is interested in, for by learning to size up a customer, to show goods effectively, and to question skillfully, she can sooner or later draw the customer out to express what she wants.

Test Questions

1. Think of an article a customer said she wanted and decide on what values she was looking for.
2. In what ways can a salesperson find out what values a customer is looking for?
3. Recall several questions your customers have asked, and think what values they were inquiring about.
4. What are the main values the customers look for in the merchandise you are selling?
5. What particular values do you look for in buying millinery?
6. What facts may a customer consider when she is looking for style in millinery?
7. What questions have customers asked you about style?

26. Why should the salesperson know the values of each article?

A salesperson should know the values which each article will give the customer for four reasons.

(1) To enable her to answer the customer's questions.
(2) To help her in justifying price to the customer.
(3) To make her selling talk convincing--that is, to be able to point out the good points of the merchandise, and to meet the customer's objections.
(4) To help her in selecting the right kind of merchandise to show.

(1) Nothing is more likely to exasperate a customer or destroy her confidence in a salesperson than asking her questions about the merchandise she is selling and having her unable to answer or getting an incorrect answer. Hence, it is very essential that the salesperson should have the information which will enable her to answer the many and varied questions she is asked from day to day.

As has been already indicated, the questions asked by customers refer to the value she is interested in getting in purchasing her merchandise. In millinery we found these questions mainly concerned with appearance, individuality and trade name; or in a large sense, with style, becomingness, serviceability and comfort.

Besides questions which refer to certain values a customer wants, we find the customer frequently asking about price. Price itself is not a value, for it is the money a customer exchanges for certain values re-

ceived. Naturally, she wants to feel that she is getting her full share in values for the money she is giving in return, whether it is a large amount or small. If a customer buys an expensive hat, made by a French house, for instance, she may be getting certain satisfactions because of its exquisite lines and individuality, and also from the fact that it will make a certain impression on her friends, which will make up for the difference in price. On the other hand, she will demand certain satisfactions just as much in buying a knock-about sport hat, although they will be different from the values given in the first purchase. This time she may be looking for comfort or serviceability particularly in addition to becomingness and a certain degree of style. For this reason the salesperson frequently finds it necessary to justify the price to a customer. Unless the salesperson knows the values of her merchandise, she cannot be very convincing in proving to the customer that the price is justified.

It is necessary not only to know the reason why an article is expensive but also to be familiar with reasons why certain articles have been reduced. A customer will not be willing to buy a hat or piece of trimming just because it is cheap unless she feels that it will give a certain amount of service. But if a salesperson can assure her that she is getting exceptional value in the purchase she is more than ready to take advantage of the offer.

(2) In asking about price the customer shows she is interested in the values she is getting in return. For example, she frequently wants to know why a certain hat has been reduced, whether because it is damaged or because it is the end of the season. The quality of the merchandise comes in question in the first case and the point of style in the second, for if a hat has not been sold it is probable that it has not proven to be a very popular model. Or she may ask the reason why one hat is so much more expensive than another, in this way trying to see just what value she is getting in either case. If she can be convinced that the more expensive hat does offer certain values she had overlooked at first glance, she may be persuaded that the difference in values is worth the difference in price, and buy the better hat.

Knowing the values of her merchandise should help a salesperson not only to know what to say to a customer in justifying price, but also to avoid misrepresenting the merchandise and using the extremely bad policy of running down the merchandise of competitors.

(3) If a salesperson knows what values her merchandise can give, she will be able to choose what to show the customer much better than if she is unfamiliar with her stock. For example, if a customer asks for a straight quill to wear on a brown hat, or an inexpensive sport hat, preferably in blue, the salesperson will know what particular styles she has which will be suitable to show her; and she can bring them out at once, saving the customer's time and not confusing her by showing a lot of merchandise the customer does not want. On the other hand, if she doesn't know her merchandise, she may spend a great deal of time showing articles the customer is not interested in, or may take an unnecessarily long time trying to find one which she thinks ought to suit.

Test Questions.

1. What are the reasons why a salesperson should know the values of each article in her stock?
2. Think of an example showing what happened when a salesperson could not answer the customer's questions.
3. Why may a lack of knowledge of the values of her merchandise cause a salesperson to misrepresent the merchandise or run down her competitor's? Give an example of each case.
4. Why does a salesperson frequently find it necessary to justify price?
5. How may a customer show she is interested in values in the questions she asks about price?
6. How does knowledge of the values of her merchandise help a salesperson to select the proper articles to show? Think of an illustration showing how lack of this knowledge spoiled a sale.

27. How can a salesperson learn to judge value?

There are three principal ways in which a salesperson can learn to judge values.

(1) Studying the merchandise.

The salesperson should examine her merchandise carefully, noticing the different styles, the materials, the way the articles are made, the workmanship and any unusual points about an article.

(2) Collecting information about the merchandise.

She should find out what it is necessary to know in order to explain the differences in the articles or to account for certain values to the customer.

In style, she should know the names of the different shapes, know the effect of the principal lines and colors used, know what hats are copies of Paris models, etc. She should be familiar with the name of each material used and know, if possible, something about its wearing quality and how to keep it in good condition. Sometimes, when it is a novelty material, this cannot be known until it has been in use some time, but ordinarily some information along this line can be obtained.

This information may be collected from various sources. A great deal can be found by reading textbooks, merchandise manuals and trade publications on the subject. The buyers and older salespeople also give most valuable and practical information.

(3) Noticing the questions, remarks and appearance of the customers.

Some of the most valuable kinds of information can be picked up by listening attentively to the questions the customers ask and the comments they make about the merchandise. This enables you not only to know in advance what kind of questions and objections to expect, but it

also frequently gives you talking points which you might have overlooked. Customers constantly throw out suggestions which, if the salesperson is clever enough, can be used most effectively in selling to someone else. What the customer herself is wearing often helps in suggesting ideas to others, such as a certain style veil or a trim put on at a becoming angle. Customers frequently offer suggestions as to how a hat may be altered or explain how they have done it themselves by changing the shape a little, or altering the position of the ornament, or veiling the feathers, etc., all of which information can be used to great advantage by the salesperson if she but realizes it.

Test Questions.

1. In what ways can a salesperson learn to judge values?
2. What kind of information should a salesperson try to find out? How will she use the information? Think of an example.
3. When is the best time for a salesperson to study her merchandise?
4. What should she notice about the merchandise when she studies it?
5. Why is it important to notice the questions and remarks of the customers?
6. Recall some information you picked up from a customer and show how you used it.

28. How much information about the merchandise should the salesperson give the customer?

No one would be so foolish as to believe that a salesperson should give the customer all the information she knows. In fact, it is wise to give just as little information as will satisfactorily and clearly explain the particular point in question. The salesperson should give the information for the sake of making the statement as concise and definite as possible, and not to show how much she knows. That there is a danger in telling too much is shown in the fact that some buyers think that if salespeople know about the merchandise they will bore the customer by telling her facts that the customer is not interested in.

It is not necessary to bore the customer in giving her information about the merchandise if the salesperson bears in mind the following facts:

(1) The purpose of giving information is to explain values, not to show how much you know.
(2) The information should be directly connected with the value you are trying to show.
(3) Only as much information should be given as will sufficiently explain the point you are trying to make, for if the customer is very interested to hear more about it she will ask.
(4) Information should be brought in as part of your conversation, not reeled off in a dry voice as though you had learned it by hear.

(5) What you should say and how much should always depend on the way the customer receives it. If she knows what you are telling her, don't irritate her by taking her time in repeating what she already knows, or if she shows no interest at all, don't insist on telling her facts she is not interested in.

While the salesperson is not expected to give out all the information she has, the fact that she has this information will help her to see values, and to call them to the customer's attention. The following illustration will help to make this point clear.

In selling a straw hat, for instance, a salesperson would never explain to the customer that Panama hats are made from strips of the leaves of the Panama hat palm, plaited by hand from the apex or the crown around in circles; and yet if she knew that Panama hats are "body" hats, made in one piece and therefore by hand, she would know why they were comparatively expensive and why they wore well, and could talk more convincingly about the appearance and quality of such a hat.

Test Questions.

1. Why should information be given to the customer? Think of some information you have recently given in selling an article which shows this is necessary.
2. What should decide how much information to give the customer?
3. Can you recall any salesperson who bored the customers by telling them too much? Why do you think she made this mistake?
4. What do you have to notice about the customer when you give her the information? Think of an example showing how you did this.
5. Think of an example showing that it is valuable for the salesperson to have the information, even though she doesn't give it all to the customer.

29. On what do the values a customer looks for in millinery depend?

Whether an article will have style, be becoming or wear well - in short, whether it will give the customer the various values she wants, depends on two things: materials, including the kind of material used, the way the material is made; and the manufacture or the way the the article is made.

These two factors will be considered in detail in the following questions.

CHAPTER III

INFORMATION ON MATERIALS AND MANUFACTURE NECESSARY TO EXPLAIN VALUES.

30. What are the parts of a hat it is necessary to notice in considering the values a customer looks for in buying millinery.

In studying the values a customer desires in buying millinery we find that there are three distinct features which go to make up a hat, but which may be sold separately:

(1) The hat body
(2) The trimming
(3) The findings, such as lining, wires, frame, etc.

The trimmed hat usually contains the three features; the untrimmed hats, as the name implies, lack the trimming and sometimes are unlined. Hence, either the hat body, the trimming, or the frame and linings, etc. can be bought separately. For this reason it will be necessary to consider these features separately in some of the following discussion on materials and manufacture.

Test Questions.

1. What three features go to make up a trimmed hat?
2. Are trimmed hats ever unlined? If so, what kinds do you have in stock? Do you have any lined untrimmed hats in your stock?
3. What findings do you sell separately in your department?
4. What are the two points which determine the values a customer looks for in buying millinery?

31. What facts about materials and the way a hat is made affect values?

Materials used in millinery includes materials used in the hat itself, in the trimming and in the findings. Only such information will be given about the different kinds of materials that are used and the way they are made as will enable the salesperson

(1) To recognize the important materials.
(2) To answer the customers' questions about them.
(3) To suggest ways of keeping them in the best condition.

Novelty materials, of which there are a great number in a millinery department, will not be discussed in detail because, first, such materials remain so short a time in stock that it would not pay to tax the salesperson with learning a great deal of information about them; secondly, as these materials have not been on the market long it is impossible to give accurate and full information on their wearing qualities as they can be added to the list of staple materials with which the salesperson must become thoroughly familiar.

However, the salesperson should make it a point to become sufficiently familiar with the novelty goods to recognize them and be able to

tell the customer what each one is. If a salesperson can name the new material she is talking about, as "Here is a model in the new Vinca cloth" or "bagatelle'," the customer's confidence in her will be increased for she will feel she knows her merchandise.

The way a hat is made involves two points, the manufacture of a hat, or the way the hat is put together, and the creation of a hat as an article of beauty, in which such facts as line and color are considered.

A consideration of the creation of a hat from the artistic point of view rightly belongs in a discussion of such values as style and becomingness which will be taken up in detail later. In the following discussion the question will be what facts about the manufacture of a hat can be brought to the customer's attention in a discussing of values.

Test Questions.

1. What are the three pruposes for which the information on materials should be used?
2. What should the salesperson know about novelty materials? How can she get this information?
3. What is meant here by the manufacture of a hat?

32. How does the material used in the hat affect values?

The kind of material used and the way it is made affects all values in a hat to some extent. It affects, first, the good looks of a hat, and accounts for its being soft and velvety as duvetyn, smooth and stiff like felt, straight and stiff as a Milan sailor, or light and droopy as a leghorn.

The distinctiveness and becomingness of a hat depends largely on the materials used. Some fabrics spot or rub up easily, some straws chip or crack, while others can be worn again and again, looking like new with a little cleaning.

Different materials are adapted to different uses. The seasonal character of millinery makes this plain. We have out summer hats and light cotton, silk and linen fabrics; the between season hats of felt and silk and the winter hats of heavier wool materials as velvet or duvetyn. Moreover, certain materials are only suitable for dress wear while others come only in sport styles. Horsehair, velvet, lace, fine Milan straw are examples of materials used for dress wear,,while cotton fabrics, chip and Ramie are used for less elaborate styles.

Since it is evident that differences in the quality of the materials account for certain values in hats, it is necessary to find out what makes these differences and just how the different qualities are affected.

Test Questions.

1. What kirds of materials are called for a great deal at the present season in your department?
2. Have you seen any marerials used in hats lately

which you thought were unbecoming? Why?
3. What do customers want to know about the durability of a hat and how does the material used affect this quality?

33. What are the principal kinds of materials used in hats?

The principal kinds of materials used are:

(1) Straw
(2) Felt
(3) Fabric and Fur

By straw is usually meant any material made of wheat or rye straw, grasses, chip, palms, horse-hair or artificial silk. Felt refers to a material made of fur or wool, the latter frequently adulterated with shoddy (Fiber made of shredded woolen rags) which has undergone a particular kind of manufacturing process. Fabric hats may be of silk, wool, linen, and combinations of fabric with straws. Various short-haired furs are used.

Test Questions.

1. What is included in the term "straw hats?
2. Of what are felt hats made?
3. What kind of materials are fabric and fur hats made of?

34. On what do the differences in the way the materials are made depend?

The processes used in manufacturing a material depend primarily on the kind of material used. Straw, for instance, is woven in a different way from fabrics, while the processes used in making felt differ from either of these.

Therefore, the facts about the way the material is made which are important to know will be taken up under the special headings of straw, felt, fabric and fur materials.

Straw Materials

35. What is necessary to know about the kind of materials used in straw hats?

There are at least eight different types of materials used in straw hats:

(1) Straw
(2) Chip
(3) Grasses
(4) Leghorn
(5) Milan
(6) Palms

(7) Horse-hair
(8) Artificial silk

Each kind has its own particular quality which distinguishes it from the rest. The most important fibers used are the following:

(1) Straw (wheat or rye)

Straw braid is made from wheat or rye and is produced mainly in China, Japan and Italy. The Italian straw is considered superior, the method of planting and growing giving a find tall white stalk. The Asiatic straw is more brittle.

(2) Chip

Chip is a wood braid made from Italian, Japanese and English willow, or from White pine or Lombardy or English poplar. It makes a lightweight smooth hat, with a soft, dull finish. It is inexpensive but is likely to break readily, burns and discolors badly in the sun, and, deteriorates rapidly in testile strength.

(3) Grasses

Yeddo - Yeddo is a tall grass grown in Italy, Japan and the Philippines. The hats made from this fiber are loosely woven, light and delicate.

Ramie - The Ramie fiber, which comes from a plant somewhat like flax, is used in making coarse, loose braids. This fiber which is taken from the upright stem is long, glossy, silky and very strong. It makes a very durable material and is not affected by water or moisture.

(4) Leghorn

Leghorn is a woven body hat made in Italy. It comes bleached and unbleached in three principal grades, Mostali (fine) Mantoppam (medium), and Punta (coarse).

Leghorn is one of the most popular straws in use, being attractive in appearance as well as serviceable.

(5) Milan

Milan is a coarse body straw used a great deal for tailored hats. The patent Milan is a Chinese imitation of Milan, much coarser, the best quality not equalling the poorest quality of Italian Milan.

(6) Palms

a. Hemp - Manila hemp for hats is made in the Philippines from the finest fibers of a species of banana palm. It is usually known as "abaca" and the braids are known as "tagal" braids or "tagals". The following reasons have been given by Miss Aiken on her Merchandise Manual on Millinery, for the popularity of hats made of Manila hemp.

1. The ease with which the fiber dyes and retains the dye.
2. The delicate colors obtained in dyeing.
3. Strength and durability.
4. Light weight.
5. Resistance to moisture.
6. Natural stiffness together with pliability.
7. Attractive gloss.

b. Panama - Panama hats are made from shredded strips of the young, tender Palm leaves. After going through a toughening and bleaching process the strips are ready to be plaited by hand. The result is a light, clear, cream colored straw, flexible and strong.

Imitations of Panama are the Japanese Adamba; the Toyo, and the Formosa, these latter two having as the raw material a tough, thin, fibrous paper, which resists cracking, bending and permanent soil by dirt or water.

c. East Indian and Philippino - These hats are made mostly from bamboo and various palms. Bamboo hats are of several kinds, the two most widely known being called Java and Manila, of which the latter is by far most expensive. They are light and flexible and can be recognized by the fact that they are woven double to reinforce for stiffness and strength.

There are three varieties of hats made from the Buri palm; Buri hats, which are coarse and not very durable, Kalasio, named from the town where they are made, usually woven double, having a dull finish, and Buntal, or Parabuntal. Buntal is frequently called East Indian Panama or Italian Straw. Hats of this material are strong, light and more silky than Panama, and similar to, but finer than Manila.

Pardan and rattan hats are other Philippine products. Pandan hats are of a natural gray or brown color, are strong and wear well. Rattan is a velvety, dark smooth straw and is usually made up in a double hat, but on account of the expense of manufacture, is not very popular.

(7) Horsehair

Hair from the manes and tails of horses make a stiff, light, glossy braid which is woven into most attractive open lace-work patterns, as well as in the close even style. The best hats are manufactured in Switzerland, the best raw material coming from South America.

(8) Artificial silk

Pyroxylin - This is heavily mercerized couvert cotton filature silk made to resemble horschair. It is not so elastic as horsehair and breaks easily when damp. Also, it is not so stiff nor so perfectly rounded and hence has a different gloss. Hats made of this material lose their shape very easily, as the fibers become limp with age.

Test Questions.

1. There are six different types of fibers used in

straw hats. What are they?
2. What is the difference between Italian and Chinese straw? Which is considered the best? Why?
3. What are chip hats made of and what are they like?
4. What two grasses are used for hats and how are they made up?
5. What are the advantages of a Manila hemp hat?
6. What is the characteristic appearance of a Panama?
7. What kind of materials are Toyo and Formosa?
8. Think of three kinds of materials used for Philippine hats.
9. What are the differences between horsehair and pyroxlin?
10. What materials make light, flexible hats?
11. What straw materials wear well, and what ones do not?

36. What about the way straw material is made accounts for the difference in quality?

There are two main facts about the way the material is made which accounts for differences in quality:

(1) The way the straw is used
(2) The way the hat is made

A fancy braid in the open lace-work effect of a horsehair hat gives an entirely different effect from the fine over-lapping braids seen on Florence Tuscan straws. Then, too, a hat woven in one piece like a Panama is distinct from a hat in which the braid is sewed together.

Test Questions.

1. What two facts about the way straw material is made accounts for the difference in quality?
2. How do the hats woven in one piece differ in quality or appearance from the hats made of straight braid?

37. What facts about the way the straw is used should be noticed?

Hats may be made in one piece, in which case they are called "body" hats made up in Leghorn, Milan, Panama and Philippine straws, or they may be made from a straight braid sewed together. The latter are the most common. The important facts to notice about braid hats are:

(1) The appearance of the straw
(2) The closeness of the weave
(3) The width of the braid
(4) The way the braid is fastened together

The different kinds of straw braids most frequently used are the following:

European

Chip

This braid makes a light-weight smooth, inexpensive hat with a soft, full finish. Wood chip and silk are sometimes braided together.

Florence Tuscan

A fine whole straw braid, sewed together with edges over-lapping.

Horsehair

This braid is woven into a stiff, light, glossy open lace-work effect. In a plain close style it closely resembles hemp.

Imitation Hemp or Mohair Braid

Mohair braid is made in Germany. It is heavy but inexpensive.

Lisere

A shiny, narrow braid made of either split or whole straw. It comes from Europe and is imitated in a very similar Asiatic braid called China Piping.

Pyroxlin

This is a synthetic horsehair braid which breaks easily when damp.

Swiss Hemp

This comes in two qualities, plain or with an eye in the braid. The Swiss is lighter and more even than the Japanese.

Visca

This is a fine straw which makes up in a light-weight flexible hat with a satin finish.

Asiatic

China Piping

An imitation Lisere braid.

Chip

(See European chip)

Hemp

Abaca braids made into strong, light, pliable hats. Hemp is also used for body hats.

Japanese Hemp

(See European Swiss Hemp)

Ramie

In this braid the fibers are twisted or braided together, making a durable straw.

Split Sennit

When woven with two straws it is woven double with the bright split sides out. When the straws are woven singly the shiny and dull sides show.

Waddo

This braid is made up in a light, delicate hat with a coarse, loos weave.

Test Questions.

1. What is meant by a body hat? How are other hats made?
2. There are four important points which should be noticed about straw braids. What are they?
3. What braids are made up in open-lace effect?
4. What are some of the coarse braids? Find braids?
5. What are some of the artificial silk braids.

38. What facts about the way hats are made account for differences in quality?

Hats may be hand-made or machine-made. All body hats are hand-made while straight braid hats may be either hand or machine-made.

A hat undergo several processes in the making such as:

(1) Bleaching and dyeing
(2) Weaving the straw or sewing the braid
(3) Sizing
(4) Blocking or shaping
(5) Finishing

The hand-made hats and the machine-made hats differ somewhat as regards these processes.

(1) Bleaching and dyeing

The straw is usually bleached or dyed before it is woven. The natural bleach is the best, giving a creamier color than the dead white produced by chemicals, although the latter are much less expensive.

(2) Weaving or sewing the braid

Body hats are hand-woven in one piece, over a wooden block, of sorted strips which have been previously toughened and bleached and bleached. The plaiting starts from the apex of the crown and continues around in circles. The strands must be moistened in order to be flexible enough to weave. The edge is then finished. In double hats where there are two brims, the under brim is trimmed smaller than the outer one and the straws of the outer hat are turned back and woven into the edge of the under brim.

Hats made of sewed braid are shaped over a block as the braid is sewed together. The crown and brim may be made separately or all in one piece.

(3) Sizing

Many hats are dipped in Shellac to size them when there is not sufficient natural stiffness in the braid to make them keep their shape. Too much sizing, however, may weaken the texture and cause the straw to look shabby after a few wearings.

(4) Blocking or Shaping

A hand-made hat is blocked by putting it over a block, beating it with a wooden hammer, and ironing it smooth. Machine-made hats are placed on hot metal blocks and placed in a hydraulic press. Different kinds of machines are used for hats requiring a smooth finish than those requiring a rough effect. More expensive hats may have further finishing by steaming.

(5) Finishing

Finishing consists in trimming the rough edges, ticketing and lining. If the crowns and brims are made separately they must be sewed together.

Test Questions.

1. What kind of bleach gives the best color?
2. Why must "body" hats be made by hand?
3. How are double hats made?
4. How are hats stiffened? What is the disadvantage of too much stiffening?
5. How does the process of hand-blocking differ from machine-blocking?

Felt Materials

39. What is it important to know about the material used in felt hats?

Felt hats are made from wool, fur, shoddy or mixed. The finished material takes its name from the felting property which is common to both fur and wool due to their fiber structure. These fibers are made of scales which expand when wet and catch and interlock as the water is drained off, making the material compact and thick.

Test Questions.

1. What is meant by the felting property of fur and wool?
2. What effect has the felting process on the material?
3. What are the raw materials used for felt hats?
4. What do you think would be the disadvantage of adulterated wool in a felt hat? Why?

40. What facts about the way the felt is made account for differences in quality?

Felt hats made from fur are made from the fur fleece which has been sorted and cleaned. The quality of the fur or wool used determines the grade of hat produced. Adulterated wool, for instance, makes a poorer quality hat than the pure wool, as the cotton is likely to pull out, not having the felting property of fur or wool. It is also harsher in texture.

Different qualities of either fur or wool are mixed and then felted

by being drawn over cones and placed in hot water. The fur or wool is further felted by rolling, which tends to nap the fibers more closely. The more carefully this is done, the more uniform and perfect the finished hat will be. That hats are then dyed and soaked in a solution of shellac in alchohol to stiffen them, after which they are stretched and pressed into shape.

Soft hats and stiff hats are treated differently. Soft hats are softened by steam, shaped and stretched by hand and ironed. If the surface is too rough, part of the nap is removed by machine. The finish may be thick and downy, like a velour with a dense, erect nap or with a slightly loose nap or a polished flat nap. Long hairs are characteristic of the scratch or mohair finish. Shoddy, a combination of cheap wool and cotton, makes very low priced, less rich looking hats.

Test Questions.

1. How is fur used in making felt?
2. How does the quality of material used effect the quality of the hat?
3. What effect does the way the material is felted have on the finished produce?
4. In what different ways may felt be finished?
5. What is meant by "mohair finish"?
6. What are the disadvantages of a felt made of shoddy?

Fabrics and Fur

41. What are the important materials carried in fabric hats?

There are several kinds of fabrics which are constantly used for fabric hats, which come under the following headings:

(1) Pile fabrics
(2) Napped fabrics
(3) Silks
(4) Nets and laces
(5) Miscellaneous fabrics of cotton, wool, linen or combinations of straw and fabrics.

42. What is it necessary to know about the pile fabric?

(1) Characteristics of a pile fabric

A pile fabric is one in which a pile weave is used. In this weave there are two sets of warp threads and one of filling or two sets of filling and one of warp. It is distinguished by the thick nap or pile on the surface. The cloth is made regularly with the warp and filling. The extra set of threads goes over wires, which cause the thread to form loops on the surface. Sometimes, the wire is removed without cutting. More often the wire cuts the loops as it is removed. When pile fabrics are finished, they have a thick pile on the right side, but the back looks like any simple cloth. Velvets and plushes are made in this way. In some of the cheaper grades of pile fabrics, the pile is made by an extra set of filling threads. The threads are not passed over wires to form loops, but

the extra filling thread is put in, in such a way as to form regular loops as the shuttle goes through. After the loops are formed, the surface is sheared and the loops are cut and the pile resembles that of velvet. This is used to make velveteens, and cotton velvet.

The important thing to notice about a pile weave is whether the pile is thick and firmly fastened, so it will not come out easily. It has a soft, attractive surface with a depth and richness not found in any other construction, and it is also exceedingly warm. The pile is apt to press down and show wear, but its original beauty generally may be restored by steaming. The cheap velvets are very hard to keep in good condition.

(2) Pile fabrics most commonly used

The most important pile fabrics used for hats are velvet, plush and beaver.

Velvet

Velvet is a pile fabric with the pile usually cut close. There are many different kinds used, the most important for hats being:

Lyons - A cotton or silk-back velvet with a very close and firm silk pile. The back can be seen through as the silk pile stands up very separate and erect. The term "Lyons Velvet" indicates a very high grade.

Mirror - Mirror is a silk-back velvet, heavier than Panne velvet but not quite so lustrous or silky. The finish is produced by damp heat and pressure.

Panne - Panne Velvet may be a cotton or silk-back, usually the latter, with pile longer than ordinary velvet, so pressed as to give a smooth shiny effect.

Chiffon - Chiffon velvet is all silk and is so woven that the pile is in very narrow stripes, so fine that they are not noticeable unless one examines it closely. It is sometimes called "cut-velvet".

Cotton-back - This is a velvet with a cotton back and a silk pile.

Cotton-croise - This is a schappe faced cotton-back velvet. In this velvet the silk is taken from [illegible] which [illegible] not been cut.

Velvet is one of the richest and most luxurious fabrics woven. The pile gives a charming effect of light and shade. Although it does not wear out, it becomes shabby, but its beauty can be renewed somewhat by steaming. Panne velvet, if worn frequently shows wear and requires constant steaming. To steam velvet cover a hot iron with a heavy cloth and hold the back of the shabby part next to it so that the fabric gets the steam from the wet cloth, but does not touch it. A satisfactory method of renewing velvet is to fill a bathtub full of steaming water

and hang the hat over or near it, afterwards brushing the nap up.

Plush

Plush is the name given to a pile fabric where the pile is over 1/8 of an inch long. It is made like velvet and has the same characteristics. The long pile gives a rich appearance but wears shabby. It is very durable and dressy.

In hatters' plush the pile is pressed down, giving to the fabric somewhat the effect of panne velvet except that the pile is more apparent. Silk seal plush is a very fine grade in which the pile is very regular and soft, making the plush resemble seal skin. It is expensive.

Beaver

Beaver is a wool or fur, long nap, felt body used for hats. There are two kinds used, the uncut wooly beaver, and the cut beaver, which is pressed and clipped. It is very durable. Beaver cloth is the same as above in the form of yardage instead of bodies.

Test Questions.

1. What are the advantages of pile fabrics? Disadvantages?
2. Check the pile fabrics you carry.
3. How may velvet hats be renewed?

43. What is it necessary to know about the napped fabrics?

(1) Characteristics of a napped fabric.

A napped fabric is one in which the cloth has been pressed over a machine to raise the nap on the surface, which is then brushed and sheared the desired length.

(2) Napped fabrics most commonly used

Velour and duvetyn are the most popular napped fabrics used for hats.

Velour

The term velour is used for a variety of wool or fur felts which have a short, soft, lustrous nap. The fur velours are much more satisfactory as fabrics than wool velours. Velour has either a napped surface or a pile construction and so has a velvety feel and a rich, dressy appearance. It is light-weight but warm, drapes gracefully, does not become shiny with wear, and if of good quality wears well. However, it catches the lint and is fairly hard to brush. The nap may wear off or rub off. Owing to its fuzzy napped surface, it looks warmer than a smooth-finished fabric and therefore is more appropriate for fall and winter than for summer wear.

Duvetyn

Duvetyn is distinguished from velour by the suede like finish and the fine silky, short, smooth nap which make it resemble velvet. It is made in cotton, silk, or wool, or in mixtures of any two of these fabrics. Silk duvetyn is more lustrous in appearance than wool duvetyn. Both kinds have a soft feel much like that of a suede glove. Both may be made with a cotton back.

Duvetyn is desirable because it gives a rich beautiful effect. It is graceful for draping and is warm yet light-weight. It is expensive not only because of its initial cost, but also because it wears shabby quickly, spots easily, catches the dust. However, if duvetyn is taken care of, brushed when the hat is taken off, and steamed when the nap wears down, it can be kept in good condition and because of its beautiful appearance is one of the most satisfactory materials used.

Test Questions.

1. What selling points can you give for velour? for duvetyn?
2. What suggestions can you make as regards the care of these materials?

44. What is it necessary to know about silk fabrics?

(1) Characteristics of a silk fabric

Silk is an expensive fabric as well as a very smooth and lustrous one, which makes it particularly adapted for dress wear. Owing to the fact that it can be so easily made up it lends itself to many different styles and occasions. On the whole, however, silk is bought for appearance rather than durability.

Silk sheds the dust and keeps cleaner than other materials and because it is light-weight, smooth and soft, is cool and comfortable to wear. Because it takes the dye so well more beautiful color effects can be obtained in silk than in any other material. Furthermore, the colors are fast if good dyes are used. A large variety of effects can be produced by the different finishes too, from the dull crepe surface of Canton crepe, to the shiny, lustrous texture of slipper satin.

(2) Silk fabrics most commonly used

The silk fabric most commonly used are

i. Corded silks
ii. Crepes
iii. Satins
iv. Taffeta

i. Corded Silks

Faille - Faille is a ribbed silk fabric, recognized by its flat cord surface, the heavy filling cords being not so round as those in

poplin and grosgrain, and inconspicuous. In effect faille resembles taffeta, having about the same amount of stiffness.

In a good quality failled usually wears better than taffeta, making an especially satisfactory material for hard wear. It does not have the rich luster of satin, however, so is not so suitable for dress wear.

Gros de Londre - This is a light-weight silk fabric of about the same texture as taffeta, but having very narrow cords alternating with wider ones. The cords are flat and not so apparent as in a poplin or grosgrain. Often the warp and filling are of different colors, giving a changeable effect. It is a rather stiff silk, dainty and serviceable for dress wear.

Grosgrain - Grosgrain is a corded silk fabric with cords that are usually heavier than those in silk poplin. It is very serviceable and usually in good style, especially for ribbons.

Moire - This is usually a corded silk or silk-and-cotton fabric with a watered effect produced by pressing. It is attractive and durable. Moire antique is a moire with an ingraved pattern put in by means of a roller.

ii. Silk Crepe

Canton crepe - This is a heavy crepe de chine called Canton crepe because it is made in Canton, China. Its crepe surface is produced by having six or more filling threads with a regular twist shot through and then six or more with reverse twist. The result is a crepe effect in warp lines with rather a wavy corded appearance. It is rather expensive because it is a heavy silk, but it is rich looking and is used a great deal.

Crepe de chine - This is a thin, light-weight, opaque silk with a crepe surface. If any cotton is mixed with it, it is not properly called crepe de chine, though this name is often used in waist departments for part cotton fabrics. It has a dull lustre, due to the fact that the filling threads are very tightly twisted. For this reason, they curl up somewhat and fail to reflect light as well as sleek twisted yarns. The crepe surface is brought about by the filling threads. They have two kinds of twists, regular and reverse, and these are alternated. When the cloth is finished, the different twists shrink and pull in different directions and make a crinkled surface. The cheaper grades are made from yarns which are single while the better grades are made from two ply or from three ply threads.

Because it may be made up and trimmed in so many different ways, crepe de chine is used a great deal. It wears well if it is of good quality.

Georgette - It is a very thin, sheer silk with a crepe finish. The quality depends on the number of threads to an inch and the kind of fibers used in the yarns. The cheaper georgettes either have fewer threads to the inch or have cotton mixed with them. The heavier and less

transparent georgettes have some worsted threads in the filling.

The crepe surface is produced by the difference in the twist of the threads. (This has just been described under crepe de chine) Because the threads are so fine, they are woven in the gum and when the gum is boiled off, the weave is quite open. Cotton-and-silk georgette wears better than an inexpensive all-silk crepe but is not so sheer, soft and beautiful.

Georgette is very desirable for [illegible] and fancy wear. For a sheer, thin fabric georgette wears remarkably well, but of course it does not usually outwear a heavy silk and it fades badly. It comes in beautiful colors and makes a soft, clinging material that drapes well.

iii. Satin - This is a very lustrous material in a satin weave. In this weave the threads on the surface are longer than in any other weave. For this reason the surface looks lustrous and smooth and one is not conscious of the threads interlacing. Satin may be finished with a crepe back or a plain back. Also cheaper materials may be used in one set of threads, as cotton-backed satin, where the silk threads are thrown to the surface, and the cotton does not show in the right side. The surface effect is about the same as if all silk had been used, although the cloth is stiffer and not so pliable and yielding as all silk.

Satin is used for dress wear and in the soft grades it drapes especially well. Its unbroken surface causes it to reflect the light beautifully. On the other hand, the long floats in the cloth catches the dust and roughs up easily, giving a shabby appearance. Satin also takes on a shine with wear which is different from its natural lustre. In the better grades of fabrics, however, satin weaves give fairly good service and produce very beautiful effects. There are many different manufacturers put out slightly different fabrics with new names. Slipper satin, which is a very heavy-weight satin, and Baronet Satin which is a cotton-backed satin made of artificial silk from wood pulp are two kinds of satin frequently used in millinery.

iv. Taffeta - Taffeta is a plain, closely woven, rather stiff silk material with dull lustre. Cheap taffeta is frequently weighted with chemicals which have been used to give a rich and heavy effect without using the requisite amount of raw silk. This may cause it to crack or split. A soft, pliable taffeta, however, usually wears well and makes a very attractive hat which is both light and cool.

Test Questions.

1. Give four reasons why silk is a desirable hat material.
2. Do you carry all the silk material given here? What additional silks do you carry, if any?
3. What are the talking points for corded silks? Crepes? Satins? Taffeta?

45. What is it necessary to know about nets and laces?

(1) Characteristics of nets and laces

Nets and laces are mesh materials made of cotton, linen, or silk. Laces have a distinct design worked in while a net is a plain mesh, the different kinds depending on the fiber used and the size and form of the mesh. There is a great variety in the closeness and fineness of these materials. Nets and laces may be used in the body of a hat, especially of a dress or garden hat, or as veiling over other materials. Feathers are frequently veiled with maline; lace is frequently draped over straw or fabrics, especially in the Spanish styles. Net is also used for bridal veils. These materials have the advantage of being sheer and delicate, giving a delicate, fragile effect. Because of their delicate texture they do not wear well.

(2) Nets and laces most commonly used in millinery

Maline and tulle are the nets most commonly used, while Chantilly, Shadow and Val laces are those most frequently used in millinery.

i. Bridal Illusion - This is a wide net used partioularly for bridal veils.

ii. Brussels Net - This is an embroidered net similar to Brussels lace.

iii. Maline - This is a fine silk or cotton hexagonal mesh netting. Its stiffness which is produced by sizing, is destroyed by dampness. It is not durable, but is more so than tulle. Because of its gauzy texture it is particularly desirable for veiling.

iv. Tulle - Tulle is a machine-made net of silk or cotton with small round or irregular shaped meshes. It is very delicate and fragile, and is used mainly for veiling.

v. Chantilly Lace - This is a black silk bobbin lace of fine net ground with an untwisted flat cord outline (cordonnet) applied to the pattern which is always some delicate floral design.

vi. Val Lace - Val stands for Valenciennes, which is a fine lace with a flat design and a diamond shaped mesh. The real lace comes in linen, while the machine-Val is made of cotton. French Val is a single thread lace which distinguishes it from the coarser, stronger double thread German Val. Val lace may be combined with other materials, but is most frequently used in trimmings such as rosettes and edgings.

Test Questions.

1. What styles do you carry in which lace or net is used?

46. What is it necessary to know about other materials used in hats?

Besides these fabrics there are several others such as biege, chenille and metal or metallic cloth which are used a great deal, as well as many novelty materials in cotton, linen, wool, leather, and

combinations of straw and fabrics.

(1) Biege - Biege is a loosely woven twill, of a mixture of worsted and cotton. It may be piece dyed or printed. It is used for winter hats.

(2) Chenille - This material is made from a wooly, fuzzy yarn called chenille (French for caterpillar). Little fibers protrude all over the yarn, making a thick fabric that is rich and beautiful. It is likely to catch the dust and show wear and is expensive. Chenille is used a great deal for trimming as well as for the body of the hat.

(3) Metal or Metallic Cloth - This is a cloth which has metal threads woven in patterns, or one in which a set of threads is metal with warp or filling of silk. A metal thread is practically always a cotton or linen thread about which is wound a thin strip of metal, gold, silver or steel, which gives a luxurious and rich effect, but it is heavy and tarnishes. It is used a good deal for soft draped dress hats.

(4) Novelty materials in cotton and linen - With the changing seasons different materials are featured. Such materials as the following may be used:

Crash	Eponge	Gingham
Crepe	Organdie	Pongee
Duck	Knitted Cotton	Linen

The main point for a salesperson to know about novelty materials, is their names and the particular features which makes them distinctive. Sometimes materials may come in only one style hat, or one material may be advertised a great deal. All this information should be obtained from the buyer or head of stock when the new merchandise is brought into the department.

(5) Novelty materials in wool and leather - In the fall and winter seasons knitted wool and leather fabrics are greatly in demand for millinery. The particular materials which will be carried will depend on the fashion for that year.

(6) Other novelty materials - Besides staple materials which are prominently featured from time to time, there are new fabrics and brands which are introduced on the market as novelties. Since these materials are usually well advertised and are much in demand from the standpoint of style, the salesperson should become familiar with these materials as they come in the department. Braid combined with straw, silk or wool, cellaphane, hair cloths, combinations of visca-and-faille, bagatelle, yaria cloth, and timbo are examples of materials which have come into prominence in this way.

Test Questions.

1. What novelty materials are you carrying this season?
2. What selling points can you find about these materials?
3. What furs are you carrying in your department?

47. What should be noticed about the way fabric and fur hats are made?

The first thing to notice is whether the hat is an "all-over" made in one piece, or a two piece hat with crown and brim sewed together. A two-piece hat will require a little different treatment of the draping or trimming than the all-over as the seam needs to be covered up.

Whether the hat is a soft model or a stiff one is another fact to consider. The fact that a hat is flexible and easily shaped is a good selling-point, and where the frame is of particularly soft yet resistent material as willow or gossamer, it is a good point to mention. The way the draping is handled is another important thing to notice.

In stiff hats the kind of frame used has a great deal to do with its keeping its shape. Also the way the hat is wired is important. The wire should be neatly and carefully covered with the material, and the fabric should lie smooth over the crown and brim. For a flat brim bias folds should be used in order to have the materials smooth as possible.

Test Questions.

1. Have you any all-over or one-piece hats in your stock? If so, what can you say about them?
2. What soft materials do you carry? Notice whether the frame used can be made a talking point?
3. Inspect some of your large flat brim hats carefully and see how the material is fitted.

48. On what does the kind of materials used in trimmings depend?

The kinds of materials used depend on the nature of the trimming. There are six kinds of trimming used:

(1) Bridal veils
(2) Feathers
(3) Flowers and fruit
(4) Ribbons
(5) Fabric and fur
(6) Ornaments, bands and embroidery

49. What should be known about bridal veils?

Bridal veils are made to order in the department. They are usually made of Bridal Illusion, a wide net material, or Brussels lace. The plain net may also be draped with lace if desired, and frequently the veil is gathered and caught together with orange blossoms.

The length depends on the individual taste.

These veils require the attention of a designer who can give expert advice as to just how the veil should be made up.

While there is not such a large call for bridal veils, it is necessary that there should be some one on hand to handle the situation adequately when the occasion does arise.

60. What should be known about feathers?

Feathers are particularly important as trimming, because they are worn throughout the year and wear well being provided by nature to withstand the weather. They are obtained from four classes of birds, the ostrich, domestic fowl, game birds and imported birds. Owing to the recent law passed in the United States prohibiting the importation of plumage of wild and song birds, and to the movement on foot for the conservation of wild life, the use of plumage from imported birds is gradually being discontinued. As a rule, it is necessary to kill these birds in order to obtain the feathers which are so rare and beautiful. For this reason the practice of using such feathers for trimming means the gradual extermination of these birds especially since the female is usually killed, leaving her young to die.

There are many kinds of feathers used. They may be branched or pasted. They are known by the following terms:

(1) Plumes
(2) Wings and quills
(3) Fancies (including pompoms, aigrettes, breasts, pads and bands used to encircle the crown and outline the brim.)

Plumes and quills are branched while wings and fancies may be either branched or pasted.

(1) Plumes - Ostrich feathers are made up principally in plumes and fancies, as tips (the small plume feathers), pompoms and bands. The plumes are usually made of two or three layers of feathers, called two or three-ply. The best feathers come from the back and above the wings, the next, from the longer fronds or flues, are more durable, more beautiful and keep the curl longer. The uncurled feather is sometimes used and while not so beautiful is more durable and less trouble to keep in good condition. The particular appearance of a feather depends greatly on the way in which it is curled, a process which is done by hand with a special knife. A tight curl, for instance, will give a much narrower appearance than a broad or full curl. The width of a feather is measured by laying it flat and measuring it across at its widest point. The length is measured from the stem where the front begins to the tip. The long, sweeping length of a willow plum is obtained by knotting several lengths of feather fibers together. This is a tedious hand-process and, consequently, increases the price of the feather.

Ostrich plumes may be finished in different ways. By a treatment of acid and glycerin the flues of the ostrich feather can be made to appear much finer. Feathers so treated are called "burnt ostrich" and are used for aigrettes or branched in some novel way. The plumes come in white, black or colors. For the same money a better white plume can be bought than colored, and black plumes are the most expensive. The colored plumes may be of a solid color or shaded.

(2) Wings and quills - Almost all wings now are made from the feathers of the barnyard fowls, such as the pigeon, duck, turkey, goose, and chicken, although in addition the long wing feathers of the vulture may be used as quills, and the plumage of the wild duck, the parrot and the

guinea fowl are also used for wings. The best wings are made on wires and can be bent without injuring the beauty of the wings.

The advantages of wings and quills are that they give a spot of color and a style that no other feather trimmings can produce. On the other hand, they do not wear well as they ruffle and break off easily. Covering wings or quills with maline helps to keep them in good condition.

(3) Fancies - The majority of fancies and imitations of expensive and rare feathers are made from the feathers of barnyard fowls or of the ostrich.

Imitations of the following feathers used aigrettes are much more frequent than the "real" feathers.

Aigrette, or egret - plumes of the crest
Bird of Paradise - - delicate long feathers with a tufted feathery tip
Emu - - - - - - - - - - long brown tail feathers
Gourah - - - - - - - - feathery fan shaped crest from the gourah pigeon, naturally gray but also dyed; very effective and soft.
Heron
Numidia - - - - - - - - soft, silky fine feathers from the Numidian Heron with no curl and very durable
Osprey - - - - - - - - tail and wing feathers used
Ostrich- - - - - - - - small plume feathers made into tips
Vulture

The peacock, goose and barnyard cock are birds from which the more common feathers for imitation aigrettes are taken. "Spanish Coq" is a shaded tail of feathers from the rooster, with the feathers branched and wired instead of pasted, which makes a very popular and durable trimming.

For breasts and pads peacock, pheasant and guinea fowl feathers are much used, in addition to the popular "hackle" feathers which are the long slender saddle feathers of the barnyard cock, dyed in various brilliant and attractive shades. Ostrich, goose, turkey and hackle feathers are used for pompoms

Most of the expensive feathers used for aigrettes are also pasted into bands for encircling the crown of a hat outlining the brim, such as ostrich, bulture, bird of Paradise and gourah as well as the commoner peacock, pheasant, guinea-fowl and goose.

Test Questions.

1. Why do some customers object to wearing feathers from imported birds?
2. In what three ways are feathers used?
3. How may ostrich feathers be used?
4. How may wings and quills be kept in good condition?
5. What is Spanish Coq and hackle, and how are they used?

51. What should be known about flowers and fruit?

Flowers and foliage are generally used as trimming around the crown or brim of a hat, but occasionally entire hats, crowns of brims are made of foliage or flowers. Fruit and wheat are also used to a lesser degree as trimming.

The expense, beauty and serviceability of these trimmings depend on the materials used and the way they are made.

(1) Materials used

The materials used are as follows:

Constantly Used	Occasionally Used
Cambric	Cellaphane
Muslin	Chenille
Batiste	Celluloid
Nainsook	Crepe
Plush	Feathers
Satin	Felt
Silk	Glass (powdered and spun)
Taffeta	Gauze
Velvet(especially for foliage)	Leather
Velveteen	Ribbon
	Straw
	Tinsel Cloth

(2) Manufacture

There are three processes in making flowers which definitely affect the value of the finished product. These processes are:

i. Cutting the patterns
ii. Tinting or dyeing
iii. Assembling the parts

After the material is stiffened the patterns of the flowers are cut out. These patterns are usually cut out by machine but specialty flowers are hand-cut, which partly accounts for their added expense. These parts are then dyed. The shading is done by touching the flowers with a deeper color while they are still wet which causes the color to spread and shade off in a natural way. The finest flowers are finished with a stencil or are hand-painted, beautiful natural effects being thus produced. This hand-work also increases the cost of the product.

The parts of a flower may be assembled in two ways. The necessary number of pieces may be slipped on a wire to which there has been fastened a bunch of seed pods or "peps", pasted and the stem finished off. This is done when the flowers are cut in flat circular pieces with a hole in the center, the petals being only partly formed. These are called "slip ups" and the process is the simpler of the two. These petals are "goffered" or curled, giving the delicate curved form which

makes these flowers so desirable for their natural beauty. It takes skilled labor to produce these artistic effects and hence the price of the article is increased.

A stamping machine is used to cut out, dye and vein the leaves, and the stems are wound with some material or incased in a green tubing of rubber composition.

(3) Kinds of flowers and fruit used

Flowers are sold in a millinery department singly, in bunches, and in combinations of flowers and foliage. The bunches of flowers or the combinations of flowers and foliage may be in the form of sprays, clusters, bouquets, or wreathes. The flowers most frequently used singly are roses and violets, and the large flowers used for applique. The smaller flowers are used generally in combinations.

i. Roses - Roses come in a variety of many sizes and forms, all natural roses from the large cabbage to the smallest June Rose being in vogue from time to time. They may be used singly or in combination with other flowers or foliage, and are frequently crushed for applique. The small June roses are usually used for children's or misses' hats in small tight bouquets.

ii. Violets - Violets are used in combination with other flowers but when used alone are confined to matrons' hats. They are particularly effective in all-flower turbans.

iii. Applique - The flowers most frequently used for applique are as follows:

Asters	Daisies (large, single)
Camelias	Gardenias
Chrysanthemums	Poppies
Dahlias	Roses

iv. Small flowers - The flowers used most frequently in combination with other flowers or foliage are the field flowers such as:

Bluets
Buttercups
Daisies
Poppies

and such small flowers as:

Cow-slips
Forget-me-nots
Pansies
Primroses
Lilies-of-the-valley

Wheat is also used in combination with these flowers.

Special flowers are featured at different times such as lilacs,

orchids, etc., but are to be considered as novelty trimming rather than as standard stock.

The kinds of fruit most commonly used in millinery are cherries and grapes, while small apples, peaches and oranges are occasionally used.

Test Questions.

1. Check the materials given which you find used for flowers, etc., in your own stock.
2. Which differences in cutting, tinting and assembling the parts account for differences in price?
3. What flowers are used singly? For applique? For turbans? For children's hats?

52. What should be known about ribbons?

Silk is the most important material used in ribbons. The silk fabrics used in ribbons are very similar to those used for the body of silk fabric hats, so that ribbon materials can be distinguished by their

(1) Weave
(2) Pattern
(3) Finish

(1) The ribbons which can be most easily recognized by their weave are the following:

i. Pile weave

Plush
Velvet - Satin-back velvet makes a particularly rich and beautiful ribbon.

ii. Corded silks

Bengaline - This is a very heavy, stiff corded silk with a silk warp and cotton or worsted filling. Many warp threads are used making a cord which goes across the fabric. It is used especially for mourning.
Faille
Grosgrain
Louisine - This is a silk material woven with twice as many warp as filling threads, making a slightly corded effect. It is soft, pliable and serviceable.

iii. Satins

iv. Taffeta

v. Miscellaneous

(a) Chiffon - Chiffon is a very light-weight sheer silk fabric made of fine double twisted yarns. It is desirable for its soft, dull, sheer effect, rather than for its durability.

(b) Messaline- This is a medium-weight twill or sateen weave silk. It is softer but not so substantial nor lustrous as satin. In good quality it wears well but in cheaper quality it feels and often looks sleazy.

(2) The ribbons which are distinguished by their pattern or finish are:

i. Antique - Ribbons, frequently of moire or satin which have a design pressed in.

ii. Brocade - Ribbons woven in a Jacquard design, producing a raised ornamental surface.

iii. Cire - - These are frequently called "stove-pipe" ribbons on account of the high gloss obtained by ironing. Satins and failles are often cired.

iv. Double-faced - Double-faced ribbons are the same on both sides. Satins and velvets are frequently double-faced due to an extra filling thread being used.

v. Dresden - Dresden ribbons have a veiled soft design produced by printing the warp and then weaving the filling threads through it.

vi. Gilt and Silver.

vii. Moire - - Moire ribbons have a watered effect produced by pressing.

viii. Metallic Cloth.

ix. Plaid stripes and changeable silks) - These effects are produced by using different color threads in the warp and filling.

Ribbons come in varying widths from the No. 1 baby ribbons to ribbon 14 inches wide. They are finished either with a smooth edge, a corded edge or picot. The narrower widths are used mainly for bands, cockades, bow-knots, plaitings and shirrings, while the broader ribbons are used for scarfs, bows, flat, erect or pendant loops, and streamers.

Test Questions.

1. Check the kinds of silks used in ribbons in your stock.
2. What novelty ribbons do you carry?
3. How may ribbons be used?

53. What are the important fabrics and furs used for trimmings?

While practically any of the fabrics or furs which have been mentioned as used for the foundation of a hat can be used for trimming as well, there are a few materials which are particularly adapted to this use, such as the soft materials used for veiling, lace, leather, metallic cloth and any of the short-haired furs which can be used in strips.

(1) Materials used for veiling - Of these soft fine materials, maline is probably the most frequently used, while net, gauze and chiffon are also used.

(2) Lace - Valenciennes lace is used largely in the form of rosetts, while Mechlin, Chantilly, shadow and other similar laces are used largely for draping.

(3) Metallic cloth is used for bows, draping and for hand-made flowers and novelties.

(4) Leather is used a great deal as trimming for sport hats, both binding for bows and bands.

Test Questions.

1. Name some veiling materials used.
2. How may lace and leather be used?

54. What should be known about ornaments, bands and embroidery?

The following kinds of ornaments are found used in millinery:

Beads
Buckles
Carbochons (round buckle) (or brooch)
Ornaments of various shapes
Pins
Sequins (small metal spangles)
Slides (like a buckle without a tongue.)

These come in a variety of materials, the following being the most common:

Celluloid
Glass
Metal-cut steel, gilt, rhinestones, etc.
Shell-mother or pearl, etc.
Straw
Wood

Bands and ornaments are often made by appliqueing on foundations of net or some other fine material, sequins, scale jet, or jet or steel beads in elaborate patterns. Velvet is also used as a foundation for applique. Embroidery floss on net gives another effective banding. Chenille and straw are other materials used.

Embroidery is at times a very popular trimming, especially on wool hats, while stitching of various kinds is also used. This work may be

done in either worsted silk, cotton, or metal thread. Occasionally a hat will be painted but this form of trimming is not so popular as the hats are likely to go out of fashion too quickly.

Test Questions.

1. What are carhochons, sequins, slides and how are they used?
2. What metal ornaments do you carry in your stock? What shell ornaments?

55. What is it necessary to know about millinery findings?

The three kinds of articles included in millinery findings are:

(1) Frames
(2) Linings and bandeaux
(3) Wire

Certain facts about the materials used and the way the articles are made should be known.

(1) Materials used

i. Frames

Hat frames may be made out of any of the following materials:

Buckram
Crinolin
Gossamer
Rice-net
Willow
Wire

Buckram is a stiff coarse cotton cloth, heavily sized. The cheaper grades lose their stiffness when wet. For this reason it is more satisfactory in making hats to get the better grades which have been shellacked, which makes them almost waterproof. Because buckram is so stiff, it retains any dents the hat may receive which spoils the shape. Also it is obviously not suitable for very soft hats, or hats of thin material.

Crinolin. This is a coarse, medium-weight cotton cloth, heavily sized. It is more closely woven material than buckram and not quite so stiff.

Gossamer. This is a name for a fine net which is waterproof. Owing to its flexibility it is particularly desirable as a frame for a very soft hat, as it helps to keep its shape and yet it is so soft that it does not retain any of the impressions made on it.

Rice-net. Rice-net is a material similar to buckram but much finer, softer and more pliable and hence more suitable when draped effects are desired.

Willow is a pliable material woven of willow strips, which keeps its shape, is not affected by the damp and is light-weight, cool and easy to handle.

Wire. The wire used for frames is usually quite thin, so that it can beeeasily manipulated with the fingers. Hand-made velvet hats are frequently made with wire frames.

ii. Linings and bandeaux

Linings and bandeaux are generally made of silk or mercerized cotton materials. Occasionally buckram or net will be used to line the crown. The following materials are used for linings:

China and Jap silks - very sheer, inexpensive light-weight silks.
Maline - This is used for transparent hats.
Ribbon
Satin
Seco silk - a thin, mercerized material.
Taffeta
Bandeaux come in heavy cotton materials, in taffeta and velvet.

iii. Wire

Wire is used for three purposes, for the frame of the hat, for wiring parts of the hat, as the brim or crown, and for wiring trimming, as bows and fancies. This wire comes covered or plain and of varying widths.

Cable wire. This is a heavy, large covered wire, for wiring brims, etc.

Frame wire. This is medium sized uncovered wire, used in making frames.

Lace wire. This is a fine wire used in wiring trimming.

Spring wire. A thin, resilient wire responding quickly to the touch. Used in wiring trimming.

Tie wire. A fine wire used for tying. Lacks the resiliency of spring wire.

In wiring hats it is important that the ends do not poke through the material. In order to avoid this difficulty little clasps are made to put over the ends of wires where they join, as in the brim of a hat.

Ribbon wire. This is a fine wire used for wiring ribbon.

(2) The way the articles are made

i. Frames

There are two distinct kinds of frames used, the wire frame and the fabric frame of buckram, willow or net. When a wire frame is used the material is tacked or shirred on to the wire as the case may be. The main point to notice is that the material lies even and straight, and that there are no ends of wire poking through. The wire allows the hat to be easily bent to the desired shape and makes a light frame.

The willow or net frames frequently have the material attached with glue, where a smooth even crown is desired. This is a much cheaper method than tacking by hand. The advantage of a willow or gossamer frame for soft hats is that it retains its shape after being bent and permits the hat to be crushed without injury. These frames are very light as well as pliable.

ii. Linings

There are two kinds of linings in use

a. A one piece lining which is attached to the crown and drawn up by a string in the middle.
b. A two-piece lining; one piece placed in the bottom of the hat is held in place by the second piece which is a wide band attached to the crown, the bottom edge having a draw-string. The two-piece lining is apt to fit better than the one-piece as the bottom of the hat is left flat.

iii. Bandeaux

Bandeaux may be sewed in or may be adjustable. The adjustable bandeaux is a round wired band, the inner edge having a drawing string run through it. It is attached to the crown of the hat about one quarter of an inch from the edge by means of the small wire points which protrude from the outer edge of the bandeau. The head size is then adjusted by regulating the drawing string.

The sewed bandeau is usually a fold or band of material, frequently velvet which is sewed in around the crown about a quarter of an inch from the edge, either under or over the lining.

Test Questions.

1. What materials are particularly desirable for frames for soft hats?
2. Of what materials are the frames in your best hats made?
3. What kinds of linings are used in your best hats? In your cheaper hats?
4. What points should be noticed when wire is used in making a hat?

BOOK II.

SPECIFIC VALUES IN MILLINERY

Chapter I. Style

Chapter II. Becomingness and Suitability

Chapter III. Serviceability and Comfort

CHAPTER I.

STYLE

56. What do we mean by style?

Style in a hat depends on two things:

(I) On the particular lines, color materials used etc.
(2) On the wearer

In the following discussion the wearer will not be considered. Style will be considered as it exists in the hat in the hand or in the case, not on the head. Style as dependent on the wearer will be taken up later, under the subject of becomingness.

The style of a hat is determines by

(1) Shape - a certain use of line and form
(2) Color
(3) Materials
(4) Manufacture

There are certain principles which must be observed in the use of these factors in order to have a hat that shall satisfy the main function for which it is made, namely--to offer an attractive and becoming covering and protection for the head.

Test Questions.

1. What four facts determine the style of a hat?
2. What constitutes shape in a hat?
3. Have you seen hats which failed in their function?
4. Why did they fail, and what were they like?

57. What facts about line and form must be observed?

Although hats vary in an infinite variety of ways both as to shape and trimming, there are two principles which must be observed if the hat is to be artistic and beautiful:

(1) Proportion
(2) Balance

(1) Proportion - The problem of proportion in millinery resolves itself into the question of space relations between the crown of a hat, the brim and the trimming. The main principle to observe is to avoid equal space divisions, which gives a monotonous effect. The width of the brim and the heighth of the crown should not be the same. The best proportion is to have one space or measurement more than half but less than two-thirds of the other. A hat then, to have good proportion, should have a brim either more than half and less than two-thirds the heighth of the crown, or a crown more than half and less than two-thirds the width of the brim.

The same principle holds true for trimming. The space covered should not be the same width as the space uncovered.

(2) Balance - Another factor necessary for good line and form is that the hat should have balance. One part of the hat should not outweigh the other and make it seem one sided, or out of proportion.

Balance may be obtained by having a hat bisymmetric in which one side of the center line is exactly like the other. This has the disadvantage of any equally divided space in appearing monotonous. Sailors and turbans are bisymmetric in shape, although this effect is overcome frequently in trimming. Balance may also be obtained in an unbisymmetric hat which does not have the two sides identical. The unbisymmetric hat creates the impression of balance through color, size and form. The balance is felt rather than measured. A small bright spot on one side, for instance, may counter-act a long curve on the other by drawing the attention to the bright color, or irregularities in shape may set off each other.

The principle of balance is frequently overlooked in the extreme styles and accounts largely for their unattractiveness. Any hat which seems weighed down or pulled awry lacks the features that make for good taste and beauty. Frequently slight changes in the position of a trim or change in shape can affect a marked improvement in a hat as regards proportion or balance.

Test Questions.

1. What two principles should be observed in line and form?
2. What parts of a hat must be considered in deciding on the the most artistic and pleasing proportions?
3. What is the most pleasing space proportion?
4. How can this proportion be used in hats?
5. Why is it best to avoid equal space divisions? Do you agree with this principle?
6. Why is balance an important point to consider?
7. What is meant by a bisymmetric hat? Think of three or four bisymmetric hats in your stock.
8. How can balance be obtained in a hat that is unbisymmetric?
9. What hats in stock have you that are bisymmetric that have balance because of the use of shape? Of color?
10. Have you had customers complain because a hat looked top-heavy, or one-sided? What did you do? What did you say?

58. What are the principal styles carried?

The style of a hat may be described in four ways:

(1) By the use for which it is to be worn
(2) By its shape
(3) By its trimming

(4) By the designer or manufacturer

(1) The style of a hat may be referred to by the use for which it is intended

Dress hat
Street hat
Sport hat

(2) The most important point to consider about style is the shape of the hat.

There are five distinct shapes used.

Straight
Rolled brim
Sailors
Drooped or curved brim
Off-the-face

i. The straight or flat brim

This style may be large or small with any width brim or style crown. It may be for dress, street, tailored or sport wear depending on the way it is trimmed. Children's and girls' hats are frequently this shape trimmed with a simple wreath of flowers or ribbon.

ii. The rolled brim

There is a large variety of rolled brim hats differing in the width of the roll and the shape of the crown.

Chin-Chin - This is a popular model with a wide rolled brim of the same width all around which carries the hat well off the face. This style usually has a bell crown. It comes in various sizes and for various uses.

Tricorn - - This is a style in which the brim is turned up on three sides after the fashion of the Continental hat. It is particularly for street or tailored wear, also being worn largely to complete a riding habit.

iii. Sailors

A sailor hat is tailored hat with a stiff crown usually falt on top, which forms a right angle where it joins the brim. The brim may be straight or slightly curved.

iv. Drooped or curved brim

Drooped brim hats vary from the large drooping picture hat to the small close mushroom shape. They may have any style crown, bell-shaped, slanting, pointed or flat. This style has many uses. The large

hats are worn for dress, the smaller styles for street and sport wear. There are three distinct style of drooped brim hats in use.

Cloche, or Mushroom - Cloche, which is French for bell, refers to a hat with a brim of uniform width turned down all around. It may be large or small. Another name for this style is mushroom because of its bell crown and evenly turned down brim.

Poke - - - - A poke differs from a cloche or mushroom in having the front of the brim turned up in the middle and down on the sides. A poke is also shorter in the back and larger in the fron than at the sides. Two pokes now in use are copied after French styles worn in the 18th century, the Charlotte Corday and the Directoire. The Charlotte Corday style is a child's model, much like a mushroom with a slight poke in front. The Directoire model has a very small crown, a wide poke in front, with a very short brim in back, usually trimmed with streamers. It is much more of a dress or picture hat than the Charlotte Corday.

Picture- - - hats - Picture hats include a large variety of wide brimmed hats. They may be drooped all the way around or turned up on the side. The Gainsboro hat, for example, is turned up on the left side, with the right brim sweeping well over the shoulder.

v. Off-the-face hats.

These hats are usually rather close fitting, and are frequently made up in soft materials. There are three distinct kinds of off-the-face hats carried:

Turbans and Toques - A turban or toque is a small closely fitting hat without a brim. This style is frequently draped with some soft material as duvetyn, satin, etc.

Tams - - - The regulation Tam o' Shanter, or tam is a round cloth hat or cap with the soft crown usually worn to one side. Modifications of this style are made up with small brims in straw and different fabrics.

High-Front Cuff - - - A great number of off-the-face hats are made up with a wide fron cuff, which fits closely to the forehead. The brims of these hats may be small or large and are usually slightly turned up. This wide cuff offers an excellent expanse for trimming, and frequently contains the only bit of color or trimming on the hat.

(3) Hats are occasionally described by the trimming used as:

Banded
Embroidered
Feather trimmed
Flower "
Flower "
Fur "
Ribbon "

(4) In imported hats or copies of imported models the name of the designer is of interest to the customer. Below is given a list of some of the most important French designers.

Alex	Jean Cartel	Marthe Collot
Andre	Lewis	Marthe Yerles
Antoinette	Louis Marcey	Poiret
Elaine	Lohlson	Reboux
Evelyn Varon	Lucie Hamar	Rose Descat
Georgette	Marguerite & Leonie	Saget
Germaine	Maria Guy	Suzanne Talbot
Helene & Julia	Marie Lancret	Suzy
Jeanne Blanchot	Marie et Annie	Vasselin & Villetard

Hats are also called for a time by the name of the manufacturer, as; Gage, Knox, Dunlap, Bendel, etc., so that the salesperson should know whether branded hats are carried in her department and, if so, what makes she carries. Frequently these trade names are used to describe a certain style of hat, as a "Knox sailor" or "Beret" and "Priscilla Dean" tams.

Test Questions.

1. What four ways are used to describe the style of a hat?
2. In what different shapes do your dress hats come? Your street hats? Tailored hats? Sport hats?
3. Check the French models you carry in your department. If you carry branded hats write down the names of those you carry.
4. Watch the millinery advertisements in the paper tomorrow and notice how the different styles are described.

59. What facts must we know about colors in order to use them intelligently?

The first thing to notice in studying color is that different colors produce different effects. Reds, yellows and orange are stronger, warmer colors and seem to have more weight than greens and blues which are cold. Red, greens, and yellows seem to advance while blue, greens, and violets are retreating. Colors of high value, that is; the tints, seem less heavy than the darker colors. Pure colors are more exciting and seem heavier than grayed colors, and dark colors are mysterious and somber while grayed colors are tender and neutral.

Since colors by themselves are capable of producing certain definite

effects, it is obvious that care must be taken when using them in combination, or the result will be most unharmonious and unpleasing. It is therefore, necessary to know something about the principles of color combination or color harmony if color is to be used to the best advantage.

Test Questions.

1. What colors produce a stimulating effect?
2. What gives the impression of weight in color?
3. What colors are called retreating?
4. Why is it necessary to know something about color combination or color harmony?

60. What facts must we know about color in order to understand the principles of color combination or harmony as applied to millinery?

We noticed that certain colors produce similar effects, as warmth, activity, and weight or their opposites. These colors are called related colors. Yellow, red, green, and intermediate colors as orange and greenish yellow, then are related colors, and blue, blue-green and violet are called contrasting or complementary colors.

Colors when combined tend to modify each other. Each color tends to cast a tinge of its complement or contrasting color on the color it is combined with. The strongest color will not be affected while the weakest will be greatly changed. An intense blue, on a pale pink, for instance, would make it look orange, while a red on a dull blue would give the blue a greenish tinge. This fact is used in relation to millinery in combining colors in a hat and in considering what effect the light reflected from a hat will have on the face.

The results of placing colors side by side or against each other are as follows:

Yellow - - - - Casts a blue tinge which makes red seem violet, green bluish, and gray cool.
Blue - - - - - Casts a yellow tinge which intensifies yellow, makes green yellowish, violet reddish and a cool gray warm.
Red- - - - - - Casts a blue-green tinge, intensifying blue-green making yellow greenish, orange brownish and gray cool.
Blue-green - - Casts a red tinge intensifying red, making yellow orange, orange reddish and gray warm.
Green- - - - - Casts a violet tinge, intensifying violet and giving red, blue and gray a violet cast.
Violet - - - - Casts a green tinge intensifying green making yellow and gray greenish and red brownish.

Blue-green, blue and violet, the cool colors are pleasing with white but do not combine so well with black. Red, yellow and green combine well with either white or black, black making them stand out in contrast.

A pure color may be grayed or neutralized and thus made less intense, by mixing with it a smalling amount of its complementary or contrasting color. In this way the dyers produce colors which are softer and duller than the pure colors and hence easier to handle. The same principle is also used in veiling colors with maline to produce a softened grayed effect.

Test Questions.

1. What is meant by related colors? What are they?
2. What are contrasting or complementary colors?
3. What happens when colors are combined?
4. How can this fact be used?
5. What effect would blue facing in a hat have on the face?
6. Why might green be becoming as a facing in a hat?
7. What might be the effect of a feather turban made of small blue and yellow feathers closely lapped together?
8. How are pure or intense colors grayed by the dyers? How is this same principle used by milliners? Have you ever used it?
9. What are the advantages of grayed colors over pure intense colors?

61. What principles should be observed in combining colors?

In considering line and form we found that a hat, to be artistic and pleasing, must observe the principles of proportion and balance. These two principles are also at the basis of color harmony.

(1) Proportion.

There are three types of color schemes which may be used.

i. The one color or self color scheme
ii. The related color schome
iii. The contrasting color scheme

i. In the one-color scheme only one color is used with its various tints and shades, and differences in brightness. The scheme has the same disadvantage as an equal division in space proportion of being monotonous. However, the monotony may be relieved by using contrast in texture and sufficient variety in shades and brightness. Also, in considering the costume as a whole, a one-color scheme in a hat may stand out as the contrasting note, as a brilliant red hat with a dark suit, or complete a color scheme. For instance, a blue-toned hat, apart from the wearer and the rest of the costume, may appear quite uninteresting, but if it brings out the color of the eyes, or possibly repeats the color in the dress it may afford just the proper note to complete a pleasing harmony. A monochromatic or one-hue scheme does have the advantage of avoiding unpleasant clashing of color. It is the most conservative combination used.

ii. A related color scheme combines those colors which are alike in such effects as strength, activity and warmth. Hence, again there is

a certain lack of contrast that makes for monotony, although there is less danger of getting colors that clash than with contrasting colors. When related colors are used it helps to bring out some contrast to separate the different colors with a bit of black, white or gray. Also grayed colors in combination are generally preferred to pure colors, and a difference in the brightness also heightens the interest.

A bright blue hat with vivid violet trimming, for example, might be too stimulating to be pleasing, while a duller blue with the vivid violet might be quite striking, yet pleasant.

iii. A contrasting color scheme, in which a combination of complementary or contrasting colors are used affords the greatest variety. When grayed contrasting colors are used the combination is most successful as there is a satisfying balance without too jarring a contrast. A difference in brightness and shades increases the pleasantness of the result also, as well as unequal amounts of color. A green hat with a touch of red, for instance, would be more pleasing than a hat made up of equal amounts of green and red.

The determination of the brightness, shades and amounts of color to use in a color combination is concerned largely with the second principle of balance.

Test Questions.

1. What are the three types of color schemes used?
2. What is a one-color scheme? Select a hat in your stock in which a one-color is used;
3. How may the monotony of having a hat of the same color be relieved?
4. Select a hat which uses different textures but the same color throughout. What is the effect?
5. Select a hat showing a use of related colors.
6. Why is it advisable to separate two related colors by a bit of gray or black? How have you seen this done?
7. Have you seen a hat in which pure related colors were used? Did you like it? If so why? If not, why not?
8. What color scheme affords the greatest variety? Why?
9. Why should varying amounts of contrasting colors be used in a hat?
10. What are the advantages of using grayed colors instead of pure colors in planning a color scheme in millinery?

62. How is the principle of balance used in combining colors in millinery?

One of the reasons why a contrasting color scheme is pleasing is because there is a balance of warmth activity and weight. The effect is neither too flushed nor too cold, too light, nor too heavy, too stimulating nor too passive. We saw that a one-toned or a related color scheme

might become monotonous because there was an unrelieved use of the same effect unless there was a compensating variation in brightness of shades.

The most effective harmony has a proper balance of colors, shades and brightness. There must be a center of interest which shall give unity to the whole. That is, there should be a predominating color which is set off by the use of the other colors. The area of the color used depends on the particular color used, the shade, and the brightness. The stronger colors as red or yellow require a larger area of the weaker colors, blue and violet, to set them off. The brighter color will require a greater area of grayed color to set it off. A very light color is balanced by a smaller amount of a darker shade.

Balance is also affected by the position of the color. A dark shade should not be used as the crown of a hat with a light brim, for this gives a top-heavy effect as the darker shade carries the impression of weight. Different colors used alternately at equal intervals have a tendency to distract, as the attention is drawn first to one and then the other instead of allowing the hat to be seen as a whole. There should be a progression or rhythm in the arrangement. This effect of rhythm, which allows the eye to be carried easily from one point to another, may be produced in two ways, namely by use of gradation and repetition.

(1) Gradation

Gradation may be used effectively in shades in which case there will be a change from dark to light, or light to dark; in brightness, from dullness to brightness and vice versa; or in size. Gradation insize is frequently seen in trimming. Beads graduated in size is a good illustration of this. In using gradation it is wise to think of the costume as a whole and advance from the foot to the head, so that the face, which is the point of greatest framed by the collar and hat, becomes the highest point of climax of the color scheme.

Materials depend on gradation of brightness for their attractiveness. Soft materials that lie in folds give a gradation of shading. Silks and velvets reflect the light, giving effects of light and dark; cottons and woolens are duller, while certain straws are more lustrous than others. Transparent materials like tulle and chiffon soften harsh edges and restore unity making the colors thus veiled more alike.

(2) Repetition

Repetition is another means of making a combination unified or harmonious. The eye follows naturally a repetition of a color, so that a costume which repeats in the hat, for instance, colors that have been used in the dress or suit will seem more unified than one which has no connecting link of either gradation or repetition.

Test Questions.

1. On what does the amount of color, or area of color used depend?
2. In a contrasting color scheme what colors would require the greatest area? What colors would be used

in smaller amounts?
3. Why does a bit of orange go a long way on a hat?
4. Why may a small light feather, or trim satisfactorily trim a small hat? Would the same sized trim in black or a dark color be used in trimming a light hat? Why not?
5. How is balance effected by the position of a color on a hat?
6. In what two ways may rhythm be produced in a color scheme?
7. If a turban is draped in a silk graduating from a dark navy to a French blue, what method was being used in effecting a pleasing balance?
8. Why is it necessary to consider the costume as a whole? How may the hat be used as a climax for a color scheme?
9. In what ways have you seen repetition used in working out a color scheme?

63. How can information on line and form and color be used in selling millinery?

There are two distinct ways in which information on line and form and color can be used to advantage in selling.

(1) In bringing out the talking points of the merchandise
(2) In suggesting ways of trimming or altering hats.

(1) If a salesperson is familiar with the principles which make for an artistic and pleasing piece of millinery she will be better able to point out the particular points of advantage of the merchandise to the customer. In commenting on the shape of a hat, for instance, she can point out the fact that the height of the crown is carried by the particular shape of the brim; or the flange or wide turned brim on one side is nicely balanced by the extended sweep of the brim on the other. By actually passing the hand over the parts of the hat mentioned the salesperson can indicate clearly to the customer the points she is bringing out.

Harmonious color combinations can be brought out in the same way. If it is a one-toned hat, the difference in the textures used could be pointed out by the salesperson, as "The use of the straw and silk gives variety while the hat is still in the one color you desired." Or she might say, "The way the color changes from dark to light blue is very effective and unusual", or "That bright bit of color at the side just sets off the dark tone of the hat."

(2) In selling trimmings a knowledge of the principles of artistic decoration is essential if the salesperson is to offer the customer any help in trimming her hat. This information will be useful not only in helping her to tell how a trimming may be put on, but also in selecting the right colors and style of trimming.

. Information of this sort is also helpful in giving suggestions about alterations when the customer is not just satisfied about the way a hat

looks. Sometimes just a slight change in trimming or shape, or a suggestion about a treatment of the feathers or use of a veil will prove just the thing necessary to make the hat acceptable.

Information of this kind on shape and color will always be given in connection with the question of becomingness rather than as separate information, for it would be waste of time to talk up the style of a hat which a customer could not possibly wear and would not possibly buy.

Test Questions.

1. In what two ways can information on line, form and color be used in selling?
2. In what connection is such information given?
3. What can the salesperson do in describing the talking points of the shape of a hat to make her statements effective?
4. In what ways does this information help a salesperson to sell hat trimmings? To suggest alterations?
5. How can information about color be given? Select a hat and decide what you could say to a customer about the color.

64. What facts about materials can be brought to the customer's attention in considering style?

The style of a hat will depend greatly on the selection of the material. Different lines are obtained in using different textures. For example, in straw hats the stiff tailored lines of a sailor are carried out by the use of Patent Milan, hair straws give a lighter, gentler line, while visca, although rough, is pliable and can be used in draped or crushed hats. In fabrics, duvetyn being wonderfully soft drapes beautifully and is particularly adapted for turbans and draped effects. Satins and taffetas give crisper, harder lines. Beaver and plush with their sleek, shiny texture make excellent tailored models in straight, severe lines.

In considering the material used in millinery, customers are mainly interested in the questions of appearance rather than in durability or serviceability. They ask the questions "Is the material attractive or pleasing?" and "Is it new and in style?" Therefore, it is necessary for the salesperson to know the characteristics of the different kinds of materials so that she can talk them up, and be familiar with the novelty materials carried in her department. In order to do this she should make a point of knowing in what materials the different styles are made up. This will also help her to find what the customer wants more quickly.

Test Questions.

1. Name five of this season's materials which are used particularly for dress hats.
2. What materials are used for sailors? For off-the-face hats?
3. In what materials do your sport hats come.

65. What facts about manufacture can be pointed out to the customer in considering style?

(1) Hand-made and custom-made hats

The most exclusive and expensive hats, such as the imported models, are hand-made. Their particular beauty of line and color is the result of the work of an expert designer who knows just how to handle his materials. The style is the important element in these hats and it is for this exquisite workmanship that the customer pays. Usually a label of an exclusive make in a hat increases its value in the eyes of the purchaser.

Besides these imported models there are a large number of hand-made hats made up in the store work rooms, usually copies of exclusive models. These hats are rarely duplicated and hence are individual although not so expensive as the imported models. Also many hats are made up to order for the customers. These are usually referred to as "custom-made" hats, and are also hand-made.

In addition to the creation of the particular style, hand-made hats show time and care in the workmanship which is put on them. The trimmings, such as beads, are sewed on by hand, the embroidery hand-worked and the linings and wirings nicely finished so that the whole effect is neat and well-made. In straw hats the material itself may be hand-woven. Such hats are called "body" or "one-piece" hats. They are usually more pliable and stronger than the braid hats of the same material and are made of fine quality straw. The hand-made braids are also finer and richer looking than the machine-made braids.

(2) Factory-made hats

Factory-made hats are made up in large quantities and, therefore, are perhaps not so distinctive in style as the hand-made ones as there are not so many of them. However, these hats come in a wide variety of popular models so that it is easy to find an attractive and becoming style at a moderate price.

While the workmanship may not be so fine on these hats, unless a close examination is made they frequently cannot be distinguished from the hand-made hats and for ordinary wear are quite as satisfactory.

In commenting on hand-made hats then, the salesperson can point out the originality and beauty of the designs and the neat, clean finish of the workmanship. In selling the factory-made hats, the wide choice of styles and the effective general appearance of the hats for the price, can be talked up. The fact that hats are seldom worn more than one season is another argument for buying an inexpensive hat, as doubtless the customer will want another hat when the style changes, so if she buys this one now she can get a better one later.

Test Questions.

1. What are the advantages of an imported model?
2. What exclusive models do you carry in your department?

3. What are some of the reasons why hand-made hats are expensive?
4. What points do you usually bring out in selling hand-made hats?
5. What can be said in favor of the factory-made hat?
6. How can you use the fact that styles change quickly in millinery in selling your merchandise?
7. Select several styles of factory-made hats in your stock and notice how they are made. What do you notice about the way the trimming is put on? About the way the hat is lined?
8. Do the same for a hand-made model?

CHAPTER II.

BECOMINGNESS AND SUITABILITY

66. What must a customer consider in choosing a becoming and suitable hat?

In selecting a becoming hat, that is, a style that looks pleasing and attractive on, the customer must consider,

(1) Certain facts about the style of the hat
(2) Certain facts about her personal appearance

(1) There are three important points to notice about the style of the hat:

i. The shape, as line and form
ii. The material
iii. The color

(2) The points about personal appearance to notice are:

i. Build
ii. Features
iii. Coloring

If the hat is to be suitable as well besides notioing the three facts about style the customer must consider in addition:

(3) How the hat is to worn

(3) In considering how the hat is to be worn two facts must be taken into account;

i. The costume
ii. The occasion for which the hat is to be worn

A hat may be becoming and still be unsuitable. For instance, the line and color of a hat may be most pleasing on a customer when the hat alone is considered, but when the suit with which the hat is to be worn is taken into account, the hat may look quite out of place, perhaps because the colors clash, or the style of the hat is too elaborate for the suit.

Hence, for a hat to be entirely satisfactory, both becomingness and suitability must be considered in making the selection.

Test Questions.

1. What are the two main facts a customer must consider in selecting a becoming hat?
2. What points must she consider about the style? About her personal appearance?
3. Think of two examples you have seen where customers bought becoming but unsuitable hats, the hat being unsuitable in one case because it did not go with

her costume, and in the other, because it was not appropriate for the occasion.

67. How does the customer's personal appearance determine the style of hat which will be becoming?

As we have said, the customer takes into consideration her build, features and coloring in choosing a becoming style. This means that certain styles are particularly suited to certain types of people. Shapes, colors and materials becoming to one type of person may be far from pleasing on another.

For a hat to be becoming it must seem to belong to the wearer and to fit the head. A large broad-brimmed picture hat on a thin, small featured person seems out of place, while a small, round sailor on a large imposing figure may appear even more incongruous. Bright, startling colors on persons with little color of their own, or pale, weak colors on persons with vivid coloring show too sharp contrasts.

In order to find the most becoming hats then, it is necessary for the salesperson to study the effect of different styles on different types of customers.

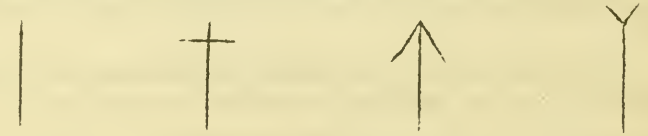
Test Questions.

1. What two things must a hat do to be becoming?

68. How does the shape of a hat effect the wearer's build?

A person's build can be decidedly affected by the shape of the hat she wears. A brimless hat tends to increase height, a straight brim cuts of the figure, while a curved or drooped brim makes the figure appear even shorter. A turned-up brim, on the other hand, carries the eye upward and makes a person look taller.

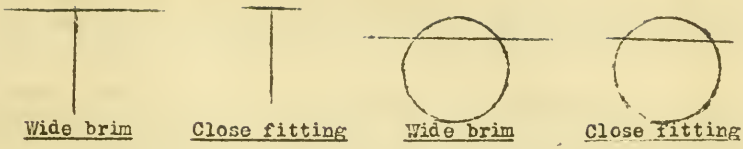
The effect of the shape of a hat on the build can be illustrated simply by looking at the four lines drawn below. They are all the same length.



Brimless or Close Fitting | Sailor or Straight brim | Curved or Drooped brim | Off-the-face or Rolled brim

The effect of a wide brimmed hat is to make the figure appear shorter and the face thinner, while a close fitting or brimless hat heightens the figure and broadens the face.

The figures below will illustrate this. The lines are the same length, and the circles the same size.



Wide brim Close fitting Wide brim Close fitting

Keeping these facts about the shape and the size of the hat in mind, the salesperson can select the most becoming shapes for her customers as far as build is concerned. It must be born in mind, however, that while the statements given below may hold for a certain build, the customer's festures may be considered alone, and where there is a conflict between the style suited to the build, and the style required by the features, the style which overcomes the greatest defect must be chosen. This may result in a compromise, selecting a hat with certain points becoming to both build and features, or in a style suited to the most prominent defect.

Customers can be considered in two classes as regards their build,

(1) The well-proportioned figure
(2) The ill-proportioned figure

(1) The well-proportioned customer may be large, medium sized or small. In all three cases height and weight are well balanced so that the problem of finding a suitable style of hat is fairly simple.

i. The large, well-proportioned woman can wear large hats to advantage, although smaller close-fitting hats can also be worn. A mushroom or poke is less becoming not being in keeping with the dignity of her figure. Practically any other shapes can be worn.

ii. The medium-sized woman can wear any shaped hat except the large picture hat which tends to eclipse her.

(2) There are four types of figures which must be taken into account in buying a becoming style in a hat.

i. The tall thin woman
ii. The tall stout woman
iii. The short thin woman
iv. The short fat woman.

i. The tall thin woman should wear a medium-sized hat, preferably with a drooped brim which will tend to lessen her height. Brimless hats will increase the appearance of height while very broad brims will make her face too thin. Also straight brims, such as sailors, usually give too severe a line, while pokes or youthful mushroom shapes lack the dignity which belongs to this figure.

ii. The tall stout figure requires a large hat to carry her size and make her face appear thinner. Drooped brims which hide the neck should be avoided, as they tend to make her look squat. Hats with rolling brims are likely to be becoming, especially chin-chin shapes.

iii. The short thin woman looks best in a small close-fitting hat which increases her height and broadens her face. Small drooped hats such as pokes and mushrooms are also attractive if the customer does not object to emphasizing her smallness.

iv. The short, fat woman should wear a hat large enough to make her face look thin yet not wide enough to shorten her figure. She should avoid drooped hats which hide her neck and also brimless hats which broaden her face. Rolled brim hats and off-the-face hats if not too round are becoming. Tricorns look particularly well on this type of figure.

Test Questions.

1. Why is it necessary to consider both build and features in selecting a becoming shape hat?
2. What effect do the following shapes have on the figure? Drooped brim? Brimless? Straight brim? Off-the-face or rolled brim?
3. What shape hats tend to broaden the face, To make it appear thinner? How do these shapes effect the figure?
4. What types of customers should wear large brimmed hats? Small off-the-face hats?
5. What styles should a short, stout person wear? A tall stout person?

69. How do the wearer's features determine what styles will be becoming?

In deciding on the becomingness of a hat the wearer should look at it from two angles:

(1) The front view
(2) The side or profile

(1) There are four points to notice in studying the front view,

i. The shape of the face
ii. The lines of the face
iii. The hair
iv. Glasses

i. The three most important types of face to consider are:

(a) The full, round face
(b) The small thin face
(c) The long thin face

(a) For the full round face and the flat face shapes which repeat or emphasize the curves of the face should be avoided, such as round, deeply rolled brims, brimless hats which make the face appear fuller, or straight sailors the severe line of which offer too great a contrast. Hats with a brim deeper in the front than at the back and sides may make the face look slender. Medium sized hats with a slightly

rolled brim and tricorns can best be worn.

(b) The small thin face looks best in small close-fitting hats which tend to broaden the face. Round sailors and small mushroom shapes are also becoming.

(c) The long thin face does not look well in a very drooped brim which emphasizes the long lines of the face. Severe straight brim hats are also trying on this type. Off-the-face hats or round shapes with softly rolling brims are usually becoming.

ii. The lines in the face must be considered in selecting hats for the tired or old person. The deep lines from nose to mouth, the sagging lines of the cheeks and wrinkles must not be emphasized. For this reason drooped brim hats which repeat the sagging lines and cast shadows on the face should be avoided. Soft curves in rather close-fitting models are more becoming, as in rolled brim hats or draped turbans.

iii. In considering the hair line it is important to make sure that the crown of the hat is on a line with the line of the head. A small crown which causes the hat to sit up high on the head, or a large crown extending beyond the line of the head are both displeasing. The one exception to this is the style which when made over a well fitting head size may prove very becoming.

The woman who wears her hair close to her head may wear small hats or hats with fairly large brims providing the crowns fit properly.

The size of the crown is a particularly important point for the bobbed haired person to consider. This head-dress requires a hat with a small head size. The young bobbed-haired girl with a slender face can wear toques and small off-the-face hats. Those with curled bobbed hair can wear mushrooms and pokes also. Wide-brimmed and rolled brimmed hats are becoming to the broader face bobbed-haired type. For the straight bob toques and rolled and straight brim hats are good.

The hair becomes a very perplexing question when it is done in an extreme fashion or when there is a great deal of it. In such cases the most important problem is to find a hat which will go on at all, which limits the selection from which to choose. The way the hair is done also affects the way the hat may be worn. The manner in which hats are worn varies with the seasons. Some seasons they will be worn straight, another season at the side or well down over the forehead. However, if the hair is done elaborately at the sides, for example, it will be impossible to wear a hat exactly straight or if the hair is worn in a large knot low in the neck, it is difficult to wear the hat very low on the forehead.

iv. Glasses have much to do with the becomingness of a hat. Some styles give a set, matronly look, while pokes or youthful mushrooms styles seem out of place. The most becoming styles have a brim which comes over the face and softens the outline of the glasses. Small turbans emphasize the square corner made by the edge of the glasses with the side of the face.

(2) In studying the side view or profile there are four points to consider,

i. The shape of the head from front to back
ii. The length of profile
iii. The nose
iv. The chin

i. If the head is too short from front to back trimming massed at the back of the hat or a long line extending from the front to the back such as a quill or loops of ribbon, may correct this defect. A line extending across the front of a hat or trimming massed at the sides tends to make a head which is long from front to back appear wider and shorter.

iii. The shape of the nose is very important. Care must be taken that the lines of a hat do not repeat or too strongly contradict the line of a long or crooked nose. A prominent nose is less conspicuous under a brim which extends beyond it. Turbans, for instance, bring the profile into sharp relief and accentuate the nose. Curved brims are more becoming than straight ones which offer too great a contrast.

If the nose is very snubbed the hat should not turn up in front as in a rolled brim or poke. A drooped brim such as a mushroom is becoming as it casts lengthening shadows over the upper part of the features. If the nose is just turned up enough to be attractive it may be desirable to emphasize this feature. In such a case a turban or toque which brings the profile into relief may be becoming.

iv. The chin is also an important feature to consider. The person with a sharp pointed chin should avoid narrow crowns, high trimmings and drooped brims which tend to lengthen the face. A weak or receding chin, on the other hand, needs to be reinforced. A sailor or straight brim sometimes strengthens this feature, while a turban helps to fill out the lower part of the face. A hat which comes too far down on the forehead or turns too abruptly away from the face contradicts the weak chin too strongly and should be avoided.

Tricorns and sailors with rolling brims are becoming to the persons with the very square chin. These styles do not emphasize the profile as turbans and toques do, nor do they tend to strengthen the lower part of the face as do the drooped brim styles. For the person with a double chin trimming at the back of the hat serves to correct this defect, while trimming massed on top serves to make the double chin even more prominent. Too delicate lines or too severe ones will also accentuate a double chin.

Test Questions.

1. Why is it necessary to look at a hat from the side as well as from the front?
2. What four points is it necessary to consider in studying the front view? In studying the profile?
3. What shapes are becoming to the small thin face?

The long thin face? The full round face?
4. What styles tend to emphasize the lines in the face? What shapes should be worn?
5. What is it important to notice about the crown of a hat?
6. To what profiles are the following kinds of trimming becoming? Trimming massed at the back? Massed at the sides? High stand up trimmings or narrow crowns?
7. To what profiles are the following shapes becoming? Why? Drooped brims? Turbans? Rolled brims? Sailors and straight brims?

70. What must be noticed about the material used in selecting a becoming hat?

In considering the most becoming material there are two points to be considered,

(1) The customer's build
(2) The features and hair

(1) The large woman should avoid materials which tend to increase her size. Glossy, shiny materials as cired materials, satin, shiny straws, and metallic cloth give the appearance of size, while wool materials as duvetyn, and velour silk crepes and pliable straws give a softer line and are less conspicuous.

(2) For the sharp featured person soft materials are desirable. Voiling with tulle or other sheer materials tends to lend a soft grace to the wearer. The round face, on the other hand, can wear the materials giving a harder line, as satin, taffeta and the heavy rough straws.

Glossy materials such as cire satin are frequently used as facing for dull hair as they impart a sheen to it, while glossy hair is set off by dull materials.

Test Questions.

1. What materials give the impression of size?
2. What materials should a person with sharp or thin features avoid?
3. Name five materials you have in stock which you think would be becoming to such a customer.

71. What must be considered in selecting a becoming color in a hat?

In studying the colors which will be becoming to the customer it is necessary to consider the following points about her:

(1) Her age
(2) Her build
(3) Her personal coloring and complexion
(4) The color of her hair and eyes

(1) Obviously for the mature woman sedate colors are most becoming because they are in keeping with her age. Retreating colors as blue, green and violet, grayed colors rather than pale colors and the more conservative combinations of colors used in the one-color and related color schemes are colors for maturity.

For youth, pale or light shades are becoming. Pure colors, the gay advancing colors if they are becoming to the individual coloring, and more startling combinations of colors seen in the contrasting color schemes may be used.

(2) Build becomes a problem in selecting a becoming color when the customer is large. Dark colors tend to reduce size so are preferable for the large customer to the lighter shades. For the same reason, retreating colors are more desirable than the warmer, brighter advancing colors and one-color or related color schemes than the more conspicuous contrasting color combinations.

(3) In considering the personal coloring of the customer two points are important,

i. The types of coloring
ii. The complexion

i. The customer may have very vivid coloring, medium coloring or weak coloring. The individual with medium coloring does not present a problem. For the person with vivid coloring and possibly more vivacious personality a more colorful scheme is permissable than that for the medium type or the person with the weaker face. The neutral, colorless person should be careful not to get colors which will put her in the shade. A quieter, but no less interesting color scheme should be chosen by this type.

ii. In considering the effect of certain definite colors on persons with different personal coloring it must be recalled that in hats the color is reflected on the face, which means that the hat casts its complementary tinge on the face. That is, blue casts a yellow tinge on the face, red a green tinge, yellow a blue tinge and green a rosy tinge (See Question 122). Keeping this in mind, for the different types of complexion the following colors will be found most becoming.

The important types of complexions to consider in selecting becoming colors in hats are,

(a) Pale complexions
(b) Rosy or ruddy complexions
(c) Sallow complexions

(a) For pale complexions, greens and blues which reflect a rosy tinge on the face are becoming. Reds which casts a greenish tinge and also present too strong a contrast with the lack of coloring in the face should not be worn.

(b) The person with a rosy or ruddy complexion can wear yellows, blues and grays. Greens have a tendency to make the face too

ruddy and black when worn against a flushed face brings out the coloring too much. Darker shades are better with the real red complexion and warm colors are better than cool ones which afford too great a contrast.

(c) For the sallow complexion, warm grayed colors are good, and dull green which casts a rosy tinge. Orange and violet are also becoming, while pale blue, and black are poor.

(4) The two other points to consider about the customer's personal coloring are,

i. The color of her hair
ii. The color of her eyes

i. Customers may be divided into four classes for convenience according to the color of their hair.

(a) The golden blond
(b) Auburn or chestnut
(c) Dark brunette
(d) Red haired

(a) For the light golden blondes, blue, blue-green and violet throw a yellow tinge on the hair and enhance its yellow warmth. When the hair and skin is very fair, very delicate tones will emphasize this mild radiance, and lightness.

(b) Reds, deep yellow and green are becoming to the person with auburn or chestnut hair.

(c) For the dark brunette contrasts of red, yellow or orange bring out the deep blue glints in the hair. Black and dark contrasting colors are suited to this type.

(d) Greens, blue-greens and black give warmth and richness to red hair. Reddish browns are also becoming, while rose, pale blue and and orange are usually poor.

ii. The color of the eyes may be important in deciding on the color of a hat. This is particularly true when the eyes are blue. In such cases the color of the eyes is repeated in the hat as the color is not reflected in this case, but merely emphasized. Dark blue may help bring out the color in gray eyes. In fact, dark blue is the most universally becoming color, being becoming to more different types than any other one color, and probably being worn more than any other color exeept black.

Test Questions.

1. What four points about the customer must be considered in selecting a becoming color?
2. For what kinds of persons are retreating colors, grayed colors and conservative combinations best?
3. What colors are most becoming to a person with a

pale complexion? A rosy complexion? A sallow complexion? Why?

4. What colors should blondes wear? Dark brunettes? People with red hair? Why?

72. What is it necessary to consider in selecting a suitable hat?

The two important points to consider in selecting a suitable hat are,

(1) The costume as a whole
(2) The occasion for which it is to be worn

These two facts should partly determine

i. The shape or style of the hat
ii. The material of which the hat is made
iii. The color of the hat

(1)

i. The particular style of a costume with which a hat is to be worn will determine the style of the hat selected to go with it. A very tailored suit, for instance, calls for a tailored hat, whereas an elaborate gown requires a style in millinery to match.

ii. The costume will also determine the material of the hat to some extent. A heavy, coarse straw does not go with light, filmy clothes, nor should a fine hair braid be worn with sport silks and ginghams as a rule. Frequently, in winter hats the material matches the suit or coat, as duvetyn or velour. For midseason wear taffetas and satins are often worn with silk dresses and suits.

iii. The color of a hat is probably even more definitely determined by the costume with which the hat is to be worn. The hat may match the costume in both color and shades, may be the same color but a different shade, or be in contrast with it. The important thing to make sure of is that if an attempt at matching is made that the result is not just off color.

(2) There are several points to consider as regards the occasion for which a hat is to be worn,

i. The season of the year
ii. Where the hat will be worn
iii. How much the hat will be worn

i. Of course the season of the year determines the materials and to a large degree the particular styles which will be worn. In addition, season has also much to do with color. For spring and summer the light, bright colors are appropriate while autumn and winter call for the darker more somber colors. Occasionally bright reds and greens are worn in winter, but as a rule the more vivid colors look best in the brighter setting of spring and summer sun and sky.

ii. Naturally where the hat will be worn is an important question in selecting a suitable style hat. For business, for instance, small serviceable shapes, materials which will not show hard wear and colors which are more or less conservative and serviceable are best. For strictly dress occasions sport or very tailored styles are ruled out, the materials are usually more elaborate and expensive and the colors in keeping with the costume. Black is extensively used for dress wear, while the light shades are used for afternoon and party affairs.

iii. How much a hat will be worn will determine the suitable style to choose. If a customer is selecting one hat for the season which she intends to wear on all occasions, the style should be rather conservative, the color one which can be worn with various costumes and which will not show soil readily, and a material that will not easily show wear. If, on the other hand, the customer expects to buy several hats during the season for different occasions, a variety of styles can be chosen with more care for appearance than serviceability.

Test Questions.

1. What two points must be considered in selecting a suitable hat?
2. Select two costumes and decide on the most suitable hats in your stock to go with them.
3. What styles, including shapes, materials and colors are most suitable for spring and summer wear when only one hat is bought? For autumn and winter wear?

CHAPTER III.

SERVICEABILITY AND COMFORT

73. What can be brought to the customer's attention about the serviceability and comfort of a hat?

Customers seldom are concerned about the durability; that is; the wearing quality or actual endurance of a hat, as ordinarily they do not wear a hat long enough to wear it out. They are interested in serviceability, or the quality of staying in good condition, however, for they naturally wish a hat to look well as long as they continue to wear it.

Comfort is another necessary item to consider, for an article which is worn as constantly as a hat must not interfere with the comfort of the wearer in any degree.

In considering serviceability and comfort six points may be brought to the customer's attention:

(1) The material
(2) The trimming
(3) The shape
(4) The fit
(5) The manufacture

These five points will be taken up in detail in the following questions.

Test Questions.

1. What is meant by serviceability?
2. What questions have you heard the customers ask which show they are interested in serviceability and comfort?
3. What five points may be brought to the customer's attention in considering serviceability and comfort?

74. What facts about material can be brought to the customer's attention in in considering serviceability and comfort?

There are four questions which come to the customer's mind in considering the serviceability and comfort of a hat:

(1) Will the material wear well?
(2) How can it be kept in good condition?
(3) Can it be worn on various occasions?
(4) Is it comfortable?

(1) In deciding the question whether a material will wear well or not, such specific points as the following come up:

i. Will the material rough up, split, crack or show soil readily?

ii. Will the material spot or fade?

i. The salesperson must be familiar with the characteristics of her different materials in deciding whether a material will rough up, split, crack or show soil readily. These characteristics are given in the discussion of materials in Book II, Chapter III. In addition, it may be well to note the following general facts about the different materials used in millinery.

The finer, more pliable straws and hand-made braids are less liable to break and crack than the coarser, machine-made straws. That is, the finer the quality of straw, the better it will wear as a rule. In fabrics, it is well to know that silk sheds the dust and keeps cleaner than other materials, and because it is light-weight, catches and shows the dust easily. This is particularly true of pile and napped fabrics.

ii. Certain straws and fabrics spot when they are rained upon, particularly if the hat is dusty. The lighter colors, of course, show this more than the darker shades. Certain colors also fade more than others. Lavenders, pale blues and tans are especially likely to fade. Black gets gray or brownish with wear.

(2) There are various ways of keeping materials in good condition such as:

i. Brushing always after use
ii. Steaming
iii. Washing, bleaching and dyeing

i. Different materials require different kinds of brushes. Fabric hats and fine straws should be brushed with a pad of velvet which brings out the texture, not with a whisk broom which roughs and spoils the material. For rough straws the soft hat brush may be used.

ii. Steaming brings up the nap in pile and napped fabrics, and also takes creases out of silk materials.

iii. Straw hats may be renewed by washing, bleaching, in case of white straws, and dyeing. For washing white soap and warm water should be used, and then the hat should be stuffed with paper to hold its shape and left to dry. A sun bleach gives a cream white color to the straw which is much lovelier than the dead white produced by the use of oxalic acid, which in addition, weakens the straw. Lemon juice is another good bleach. The color of a hat may be renewed by using any one of the prepared hat dyes on the market, care being taken to follow the directions given exactly and to first make sure that the hat is clean.

(3) A serviceable hat is one that can be worn not only for a long time without showing wear, but also on a variety of occasions. Materials, therefore, that are suited to many occasions are serviceable. Novelty materials in odd and light or brilliant shades are more for appearance than serviceability.

(4) The season, of course, has much to do with the comfort of a hat. Although velvets are worn in August and straws in February, the former prove

very warm for hot weather and the latter light for chill weather. Silks such as taffeta and crepe are likely to be cool and light. In fact, the weight of a material has much to do with comfort. Heavy rough straws, for instance, may tire the head, while hair straws and lighter braids are more comfortable. Duvetyn and velour may be more comfortable than the heavier bulkier beavers and velvets.

Test Questions.

1. What four questions does the customer ask in considering the serviceability and comfort of the material used in a hat?
2. Name three materials in your stock this season which will wear well. Two which will rough up, split or crack. Two which soil easily. Three which keep clean.
3. What three methods may be suggested for keeping materials in good condition?
4. What suggestions are you permitted to make in your department for renewing materials that spot or rough up? For materials that fade?

75. What facts about trimming can be brought to the customer's attention in considering serviceability and comfort?

In considering trimming from the standpoint of serviceability and comfort there are several questions the customer has in mind.

(1) Will the trimming wear well?
(2) Will it keep clean or soil easily?
(3) How can it be kept in good condition?
(4) Will it be comfortable?

(1) The question of how well trimming will wear is dependent on the kind of trimming used. Feathers, for instance, are more perishable than ribbons or flowers. Ornaments and beads may possibly break off. However, if proper care is taken of the hat this may become a minor consideration. As a rule, trimming of good quality will wear the best. Well made feather trims, hand-made flowers and flowers of good material, good quality ribbon wear better than trimming of poorer make and inferior material.

(2) Whether trimming will keep clean or soil readily depends largely on the color. Naturally light colors show soil more readily. Also trimmings which offer many creases and crevices for dust will be less likely to soil more quickly than the simpler trimmings.

(3) Trimming may be kept in good condition in various ways depending on the kind of trimming used.

i. Feathers may be veiled to keep them from spreading or breaking. Plumes may be sent to the cleaners to be cleaned and curled, or curled by hand by pulling several flues together between the thumb and the back of a knife. A white plume may be scrubbed gently with pure soap

and warm water and dyed a faint blue.

ii. Ribbons may be steamed and pressed to renew their freshness.

iii. Flowers may sometimes be renovated by retinting.

(4) The comfort of a trimming depends largely on the way it is put on a hat. Too much massing in one spot may weight the hat down and press on the head at the spot. Trims that extend upward or outward may interfere with those around and seriously endanger their eyes. Sometimes a fringe or tassel, or perhaps a long loop, will get in the way so as to prove uncomfortable, either falling over the eye or getting caught in the collar or under the arm.

Test Questions.

1. What suggestions can you make for keeping feathers or ribbons in good condition?
2. What suggestions are you permitted to make in your departments about methods of curling feathers? Cleaning or dyeing feathers, flowers, or ribbons?

76. What must be noticed about the shape of a hat in considering serviceability and comfort?

There are two points to consider about the style or shape of a hat in deciding whether it will be serviceable or not:

(1) Whether it is a soft or stiff style
(2) The size

(1) Very soft hats made of materials which can be crushed without hurting the shape such as draped turbans and pliable straws are usually more serviceable than hats with brims that can be easily bent or crowns that can be dented. Stiff hats such as rough straw sailors, felts and beavers may also be serviceable because the very stiffness of the material keeps the hat in shape.

(2) The size of the hat has much to do with its serviceability. Small hats, either brimless or with close brims usually keep their shape and get less hard knocks than hats with wide brims. Hats that can be set down flat without bending the brim also retain their shapes better. Pokes and mushroom shapes, unless of stiff material, may get out of shape more easily than flat or rolled brim hats and off-the- face hats.

The comfort of a hat depends largely on the wearer. Some people find a large hat as comfortable on as a small one. However, for business wear, traveling and rough weather the smaller shapes are more comfortable than the large ones as the brims do not interfere with the back of a seat or in a crowd, nor catch easily in the wind.

Test Questions.

1. What styles do you carry in your department this

season that you think are particularly serviceable?
2. What questions have you heard customers ask which showed they wanted a shape which would be comfortable?

77. What points must be noticed in the fit of a hat?

For a hat to fit well the following facts must be true:

(1) The hat must set on the head as if it belonged there
(2) The head size must be right
(3) The crown must be even with the outline of the head

(1) For a hat to seem to belong to the head, it must not sit up high or slip down too far over the eye. The particular manner in which a hat will be worn depends on the style of the hat and the charauteristic way hats are worn a given season. Every hat should seem to stay on without effort to keep it there on the part of the wearer.

(2) A head size to be right must not bind at any point nor make the wearer conscious of any portion of the hat pressing against her head. Neither must a hat slide around on the head. If the original head size is not right, adjusting the lining or inserting a bandeau may remedy this defect. A bandeau must be carefully put in, however, so that it does not show nor leave a red mark on the forehead. A hat with the right head size stays on the head once it is placed, without the wearer's constantly having to readjust it. Hat pins should be necessary only for additional security. If it is impossible to keep a hat on without the aid of a pin the head size is not right.

(3) A hat with the base of the crown larger or smaller than the head does not properly fit. The crown should fit just comfortably over the head line, neither binding the head nor leaving large spaces between the hat and the head. The base of the crown should fit closely to the head no matter what the size of the brim.

Test Questions.

1. What three points are necessary to have a hat fit properly?
2. What can you do to make a hat fit properly if the head size is too large? to small?

78. What points about manufacture can be brought to the customer's attention in considering serviceability and comfort of a hat?

There are two main facts to notice about the manufacture of a hat in considering the serviceability and comfort of a hat:

(1) The way the hat itself is made
(2) The way the hat is finished

(1) As a rule, hand-made and custom-made hats are more serviceable than factory-made hats because the work on them is more carefully done. One-piece straw hats, for instance, are more pliable and lasting than the stitched braids. Also, fabric hats made by hand are likely to be more carefully and securely sewed than hats made up in a factory.

(2) The expensive hats made by hand are usually more carefully finished than the cheaper hats. The linings are put in better, for example, and the wiring more exactly done so that neither pull out in wear. A carefully lined hat is more comfortable than one in which raw edges or bulky seams occur. For this reason when a customer is selecting a hat which she is particular about being comfortable, she frequently looks inside it and inspects the way it is lined.

Hence, when the workmanship is particularly good, it may be made an excellent talking point when the customer is interested in either serviceability or comfort.

Test Questions.

1. What points about manufacture can be used in your selling talk when the customer is interested in serviceability or comfort?
2. What styles in your stock are particularly desirable because of the way they are made?

BOOK III

INFORMATION FOR REFERENCE

Chapter I. Department Vocabulary
Chapter II. Methods of Teaching

CHAPTER I

DEPARTMENT VOCABULARY

79. How can our vocabulary help us in making a sale?

While the customer is probably most impressed by seeing the hat she is buying, she is also largely influenced by what the salesperson says about it. By describing the merchandise while she shows it, the salesperson can bring to the customer's attention the particular points which she wishes to emphasize. On the other hand, she can utterly spoil a favorable by a careless remark. The reason for success in one case and failure in another is probably because the good salesperson chose carefully just the words which suited the merchandise and which would leave a favorable impression, whereas the other salesperson said the first thing that entered her head regardless of its appropriateness - such as, "That looks sweet on you" to a woman trying on a severe sailor.

From this we see that four points should be observed in describing merchandise.

(1) Give as definite a description of the article as possible by choosing your words carefully and avoiding the use of general words that might apply to anything. For example - "That's a pretty hat", does not bring out its important features, whereas, "The shape of this hat has a lot of style", or "The clever way this hat is draped shows it is a French model" gives its out-standing characteristic appearance.

(2) Suggest the good points instead of denying the bad; that is, use positive rather than negative statements. For example - say, "Here is a style in a lighter shade of green than the one I showed you", rather than, "This hat is not so bright as the one I just showed you."

(3) Avoid exaggerations. For example, to say a hat is enormous when you mean large or "simply stunning" when you mean striking or distinctive is to lessen the customer's confidence in your judgment.

(4) Use the words cheap and expensive with care. Remember that a thing may be cheap or expensive only when compared with something else. For example, a tagal straw may appear cheap in comparing it with a fine horse-hair braid but it may be of very good value in comparing it with other hats of the same material. Let the customer know what you are comparing it with and show her you are speaking of value rather than of price. Avoid using the word cheap in any case, as the word is likely to offend the customer.

Test Questions.

1. Why is a good vocabulary very important for a salesperson?

2. What are the four points it is necessary to observe in describing a hat?
3. Which of these do you think you should watch most carefully?

80. What should guide you in choosing words to describe a hat?

Before you attempt to comment upon an article you should consider either what value the customer is looking for or what particular one you wish to emphasize. In millinery the principal values a customer looks for were found to be,

(1) Style
(2) Becomingness and Suitability
(3) Serviceability and Comfort

Therefore, which one of these points you have decided should determine the kinds of words you will use, for certain words describe one value better than another.

While an accurate use of a few words is better than an indiscriminate use of general terms, a rich and varied vocabulary from which to choose will decidedly increase the effectiveness of your selling talk. For this reason a list of descriptive words that can be used in displaying merchandise is included.

Test Questions.

1. Why is it necessary to consider the values you are trying to point out in choosing what kinds of words you will use?
2. What happens when a salesperson uses the same words to describe any value? Give an example of some of the words she uses.

81. What words may be used in describing the style of a hat?

As a great number of words are used to describe the style of a hat it seems best to put them under the separate heads of.

(1) General effect
(2) Shape
(3) Color
(4) Material
(5) Manufacture or workmanship

These points will be taken up in the following questions.

82. What words might be used to describe the general effect of a style?

The general effect of the hat itself, or of the trimming may be described.

(1) The following words may be used to describe the general effect of the hat itself.

* Attractive
Chic
Conservative
* Conspicuous
* Dainty
* Distinctive
Dressy
Every-day
* Elaborate
* Effective
Exclusive
Extreme
* Fashionable
* Fresh
* Frilly
* Gay
* Jaunty
Latest
Mannish
* Neat
* New
* Novel
* Pert
Plain
Popular
Popular-priced
* Practical
* Quaint
* Severe
* Simple
* Smart
* Striking
Tailored
Trig
Trim
Ultra
* Unique
* Unusual
Well-made
Youthful

(2) Below are some words which may be used in describing the general effect of trimming in addition to those words starred above. Since there are five distinct kinds of trimming used it will be best to group the words under the particular kinds of trimming to be described.

i. Words which may be used to describe feathers

Branched
Cascade (falling in a cascade)
Curled
Delicate
Drooping
Erect
Fan-shaped
Fragile
Frail
Graceful
Jutting
Pasted
Pointed
Rounded
Spread
Streaming
Sweeping
Tilted
Uncurled
Veiled

ii. Words which may be used in referring to flowers

Adjectives	Nouns
Appliqued	Bouquet
Artistic	Cluster
Bright	Garland
Cheerful	Spray
Delicate	Wreath
Field	
Frosted	
Hand-made	

iii. Words which may be used in describing ribbons used as trimming.

Words describing the material itself are given elsewhere under material. The following words refer merely to the way the ribbon is used and should be used in addition to those already starred, and those referring to material.

Adjectives	Nouns
Braided	Bow
Crushed	Chou (large rosetto of ribbon or tulle)
Draped	Cockade
Erect	Coque (small ribbon bow)
Looped	Fold
Pendant (hanging)	Knot
Shirred	Loop
Twisted	Streamer
	Rosette

iv. Words which may be used to describe fabrics used for trimming will be found elsewhere under materials.

v. The following words may be used in referring to ornaments, bands and embroidery. Again it will be necessary to refer to the words given under materials for descriptive terms to use for the various materials used for ornaments, bands and embroidery, as well as to the starred words already given.

Adjectives	Nouns
Appliqued	Beads
Beaded	Buckles
Embroidered	Carbochons (small buckles)
Jet	Fancies (ornaments standing away from the hat)
Metal	Pins
Pasted	Sequins (small metal discs)
Shell	Slides
Spangled	Stick-ups
Sewed	

Test Questions.

1. In what five ways may the style of a hat be described?
2. Name three adjectives which might be used in describing the general effect of a style shown to an elderly woman. To a young girl.
3. What words might be used in describing the following styles? A sailor? A draped turban? A taffeta off-the-face hat? A wide-brimmed horse-hair hat?
4. What words might be used to describe the following

kinds of trimming? Pink roses on a mushroom hat? A willow plum? A cockade in front of a hat? Embroidery on the front cuff of a hat?

5. Select several different styles in your department and see what words you can use to describe them.

83. What words may be used in describing the shape of a hat?

The following words may be used in referring to the shape of a hat.

Brimless	High front cuff	Sailor
Bell crown	Irregular	Slanting crown
Charlotte Corday	Large	Slashed brim
Chin Chin	Mushroom	Small
Cloche	Off-the-face	Straight brim
Cleft in brim	One-piece	Tam
Curved brim	Picture hat	Toque
Directoire	Poke	Turban
Double brim	Regular	Wide brim
Drooped brim	Rolled brim	Flat
Flange (wide brim at side)	Round	Gainsborough

Test Questions.

1. Notice what styles you have in your department which can be described in the above words.
2. Make sure that you understand just what each of these words means.

84. What words may be used to describe color effects?

Words with which it is necessary to become familiar in describing color effects fall into three groups.

(1) Specific colors
(2) Color effects
(3) Color combinations

(1) It is very important for the salesperson to be able to name the color she is talking about, especially when it is a new color for the season. For instance, the customer would have much more confidence if the salesperson said "This hat is made up in periwinkle blue which is to be worn a great deal this season", than if she merely said "This hat is also made up in blue."

To give all the colors completely would make too long a list. Moreover, many change their names from season to season. Therefore, those given below should be regarded only as a beginning toward finding out colors and being able to recognize them. The buyer, the assistant buyer and other salespeople can also point out the different colors as they appear in the hats. Since more help is gained by actual observation, only very general definitions are given and in some cases many are grouped

together. This makes it necessary for the salesperson to distinguish between them or get someone to distinguish them for her. A safe rule to follow is to ask about any color which is unfamiliar. In addition, it is a wise plan to make a point of learning the new colors the minute they come in, and making a list of them so that she will not forget them.

Blues

Alice)
Cadet)
Copenhagen)
Delft) Blues with gray in them
French)
Japan)
Old)

Baby - light blue
Cornflower - lavender blue
Electric)
Kings) - bright, intense blue
Royal)
Saphire)
Canard (duck - a little more sombre than Peacock; a very dark metallic green)
Midnight - dark blue, almost black
Navy - dark blue, but definitely blue
Peacock - dark, greenish blue.
Turquoise - light, greenish blue.

Greens

Apple - clear blue green
Bottle - cark, dull green
Emerald - bright, clear green
Hunter's - dark, bluish green
Jade - clear green
Kelley - much like emerald
Nile - light, yellow green
Olive - brownish green
Olive-drab - dark, dull green
Reseda - gray green

Yellows

Amber - deeper than gold and a little redder
Buff - light, clear yellow
Gold - dull yellow with a touch of red in it
Honey - clear, deep yellow
Lemon - pale yellow with a touch of green in it
Maize - clear yellow
Saffron - deep yellow

Orange

Burnt orange - dark, reddish orange
Tangerine - like burnt orange, only lighter and brighter

Reds

American Beauty - bluish red
Brick - raw, yellow red
Cardinal - between crimson and scarlet
Cerise - lavender red
Crimson - dark, rich red
Magenta - purple red
Maroon - duller than wine
Scarlet - bright, transparent red
Turkey - (or Siam) - bright, dark red
Wine - deep, clear purple red

Purples and lavenders

Burgundy - brownish purple
Fuschia - deep, red purple
Mauve - light purple
Orchid - pinkish lavender
Plum - deep, reddish purple
Royal - bright, rich purple
Violet - bluish purple
Wistaria - bluish lavender

Pinks

Apricot - yellow pink, deeper than peach
Coral - light, yellow pink
Flesh - pale pink
Old-rose - a dull, gray pink
Peach - a very yellow pink
Rose - deep pink
Salmon - orange pink

Browns

Chestnut - a light, reddish brown
Cordovan - dull, red brown
Drab - dull brown
Henna - red brown
Nigger - very dark brown
Rust - similar to henna, but lighter
Sepia - dark brown
Tobacco - dark, reddish brown

Tans

Beige - biscuit color
Champagne - clear, light tan
Khaki - greenish tan
Pongee - light, dull, yellow tan
Sand - light, yellow tan

Grays

Battleship - dull, dark grey
Beaver - brown gray
Castor - dull, blue grey
Fawn - soft medium light gray
Mouse - soft grey, lighter than fawn
Nickel - dull gray, lighter than Battleship
Rose taupe - rose gray
Silver - lighter than steel
Smoke - dull, dark gray
Steel - clear, cold, light gray

Whites

Cream - white with a little yellow
Ivory - a little yellower than cream
Oyster - gray white

(2) Color effects.

Advancing	Glowing
Bright	Intense
Clear	Pearly
Cool	Restful
Deep	Retreating
Delicate	Silvery
Dingy	Sombre
Dull	Stimulating
Faint	Subdued
Grey	Vivid
Golden	Warm
	Brilliant

(3) Color combinations.

Changeable - see first one color then the other
Contrasting - colors giving different effect
One-toned - same color used
Predominant - color which stands out
Harmonious -
Related - colors giving same effect
Striking -
Two-toned, three-toned - combination of two or three colors
Unusual -

Test Questions.

1. Ask someone to point out the specific colors mentioned and study them until they are familiar to you.
2. Find out what novelty colors are carried in your department this season. Write them down.
3. Select several different styles and describe the color effects produced and the kinds of color combinations used.

65. What words may be used to describe the material used?

The words used in describing the material used in a hat may refer to,

(1) The texture
(2) The quality
(3) The way in which it is used

(1) Words describing the texture may refer to,

i. The appearance
ii. The feel
iii. The strength of the material

i. Appearance

Delicate
Filmy
Fine
Gauzy
Glossy
Lustrous
Rich
Rough
Sheer
Shiny
Shimmery
Satiny
Silky
Smooth
Transparent (can see through it)
Wooly

ii. Feel

Coarse
Brittle
Cool
Flimsy
Firm
Harsh
Heavy
Pliable
Rough
Smooth
Soft
Stiff
Thick
Warm
Wiry
Wooly

iii. Strength

Durable
Fragile
Perishable
Strong
Thin

(2) Words referring to the quality of the material

Defective
Exceptional
Excellent
Fine
Genuine
Good
Hand-woven
Imitation
Inferior
Machine-made
Real (lace)
Reliable (make)

Guaranteed
Hand-made
Standard
Staple
Superior

(3) Words referring to the way in which the material is used.

All-over (of one piece)
Appliqued
Draped
Embroidered
Shirred on the brim
Smocked on the brim
Veiled

Test Questions.

1. What three facts may the words used in describing materials refer to?
2. See if you know the meaning of every word listed above.
3. Select several different styles in your stock and try to use some of the above words correctly in describing the appearance and the quality of the materials used.

86. What words may be used in describing manufacture or workmanship?

The following words may be used in describing manufacture or workmanship.

Careful
Custom-made
Even
Excellent
Exquisite
Firm
Factory-made
Good
Hand-made
Machine-made
Neat
Satisfactory
Superior
Well-finished

Test Questions.

1. Select a few models in which the workmanship is particularly good and notice what you can say about it.
2. When would you draw the customer's attention to the workmanship?

87. What words may be used to describe becomingness and suitability?

In talking about becomingness it is particularly necessary to point out just what it is that makes a hat becoming. It may be the line, or the color or perhaps the texture of the material. For this reason many of the words used in describing materials, colors and line will be used when showing a customer why a hat is becoming. This means that

there are only a few words which can be used to describe the becoming - ness of a hat without describing the color, material or shape directly. This is also true when describing suitability. A hat is suitable because of certain features about the shape, or the color or material. However, there are a few words given below which can be used in addition to the words used in describing material, color and line.

Appropriate	Sensible
Becoming	Smart
Charming	Striking
Desirable	Tasteful
Girlish	Suitable
Graceful (line)	Youthful

Test Questions.

1. What is it necessary to do in order to really convince a customer a hat is becoming?
2. Select a hat from your stock and decide what you could say about its suitability. To what features of the hat would your words refer?

88. What words may be used to describe serviceability and comfort?

Again it will be necessary to refer to the words used to describe style, as words refering to materials shapes, color and manufacture, for both serviceability and comfort depend upon these facts. In addition, the following words may be used.

Adjustable	Durable
Appropriate	Fast (color)
Binding	Heavy
Conservative	Light
Comfortable	Snug
Close-fitting	Suitable
Detachable (lining)	Tight
	Well

Test Questions.

1. What words can you used to describe serviceability?
2. Try a hat on yourself and describe how it fits.

89. What cautions should be observed about certain words which are frequently used?

There are two types of words about which the salesperson must be careful,

(1) Words which have been over-worked and frequently used in a

careless way.

(2) Words which are not appropriate or correct to use in describing millinery.

(1) The words which are over-worked may be used if used with discrimination. They should not be used in a general sense, but should always describe some specific fact about the article, otherwise, they mean little. The following are examples;

Beautiful
Lovely
Nice
Pretty

(2) The words listed below should not be used in describing merchandise;

Cheap	Grand
Classy	Nifty
Clever	Showy
Coquettish	Sporty
Elegant	Sweet
Frenchy	Swell

Test Questions.

1. Think of a better word to use than cheap; cute; sweet; grand.
2. Use the following words in such a way that they will convey a definite meaning; beautiful; lovely; nice; pretty; charming.

CHAPTER II

METHODS OF TEACHING

90. How may the manual be used most effectively?

The information given in it may be used in the following ways:

(1) It may form the basis for weekly departmental meetings conducted by the buyer or his assistant or some representative of the training department. This has the advantage of a course given on the floor, where conditions seem more natural than in the educational department, and where merchandise may easily be kept at hand to illustrate the various points brought up.

(2) It may be used as a text for class room work. If this is done, it is assumed that the educational representative will divide the material into the number of lessons desirable for the time at her disposal and the experience of the salespeople who are in the class. She can also adapt the amount of information to the needs of those who are attending the course.

(3) It may serve as a reference book for salespeople. Any one may read it without the help of other people, but for the best results it should be used in connection with talks, discussions, and demonstrations. If a salesperson enters the department during or at the close of a course, it is then necessary to give her a manual that she may read what she has missed. Whenever possible, the sponsor or the assistant should give her a test on the parts she has read. Since the material is arranged in question and answer form, it should not be difficult to study.

The methods used will differ with the kinds of information taken up. Stock location, for example, will probably consist mainly of questions and answers of the where and what, while the information on materials, values, and technique will require demonstration and discussion as well.

91. What method should be used in teaching the manual?

Practical application is the only method which will be truly effective. It may take the following forms:

(1) The questions given in the different divisions may be answered in class or a salesperson reading the manual alone may study these questions for herself.

(2) Lists of written questions may be given to new salespeople who are learning stock. They should be answered after there has been an opportunity to study the merchandise. Their answers may be either oral or written.

(3) Points may be demonstrated by showing and discussing the merchandise in a meeting.

(4) Oral tests may be given and the salespeople may be required to

demonstrate various points.

(5) Demonstration sales may be conducted and then discussed.

92. When should the material in the manual be read?

(1) It may be read in the meetings. Each person will have her own book and she can, therefore, follow the reading.

(2) If the buyer is willing it may be read at some special time during the day when the salesperson is allowed a short time off for this purpose. Since questions will be asked on the material later, it will be possible to see that she really does study during this time.

(3) It may be read outside store hours. This plan, however, should be used only as a last resort. Except during the very busiest seasons, when classes of this sort would hardly be conducted in the department anyway, there are certain slack times when one or two salespeople at a time might be allowed to do this reading. The floorman would of course have to see that this was done only during a dull period. Very little, if any, study should be required outside of working hours.

93. How may Book I, on Merchandise, be studied?

The three chapters in this Book may be taken up separately or may be studied together. Chapters II and III, on values, would probably be taken up together, while Chapter I, on Learning Stock, might be taken up by itself.

94. How may Chapter I, on Learning Stock, be taken up?

Experienced salespeople need not be required to read this chapter, but if a large number of new salespeople are to be trained, this part is very important. In the first meeting the person in charge should explain briefly the purpose of the course and the importance of information on merchandise and on selling. He should then distribute the manuals and go over part of the material with the salespeople. A definite assignment may be made for outside reading or the subject for the next meeting may be announced. It should be made clear that questions will be asked and salespeople will be held responsible for the information in the assignment whether it is read in the meeting or at some other time. Anything which can be done to show them how to study the manual for themselves will be valuable.

The part on "Location of Stock" need not be taken up in a department meeting. It is for the benefit of new people and the facts in it are given to them individually by the sponsor or the head of stock. Since it is written directly for the person who will teach new people, it needs no special comment.

The testing which follows up the study is of great importance. If it is not done carefully and promptly, the salesperson is very likely to get the idea that she may be told to do other things and may then be able to escape them because nobody sees that directions are followed up.

Another matter which should not be neglected is impressing the new salesperson with the willingness of experienced people to help her and to answer her questions. It is especially important that she be told just whom to go to when she is in doubt about anything.

Unless there is some special point in the care of stock that the department head wishes to stress, this subject need not be taken up in a meeting. It should be assigned to new salespeople to read carefully and its various directions should be emphasized by the sponsor or the head of stock when she tells the new salesperson's duties and shows how they should be performed.

95. How may Chapter II, on "Values which Customers Look for in Buying" be taken up?

It is very important that this chapter on the explanation of the meaning and importance of values be thoroughly understood before the rest of the material is taken up. A separate study of Chapter II, on Information on Materials and Manufacture, would logically follow.

Two important aids in teaching this material are the use of the test questions given in the manual and the display of merchandise to illustrate facts mentioned in the manual.

In general there are four methods of studying the values desired by customers when they buy millinery.

(1) The instructor may show certain hats and point out various details. This is usually the first thing to be done. Example - The instructor may call attention to excellent lines in a hat.

(2) Hats which illustrate various points may be held up and salespeople asked to name or discuss those points.

(3) Hats may be displayed and salespeople may be asked to what type of customers they should be shown.

(4) Different types of customers may be described and salespeople may be asked what styles of hats should be shown them.

In studying this material the test questions should be carefully answered so that the instructor can be sure the points are clear before going farther. It might also be helpful to collect a list of customers' questions from the salespeople which will illustrate the points they are taking up. Hats can be shown and the different values pointed out as they are discussed.

96. How may Chapter III, on Information on Materials and Manufacture Necessary to Explain Values, be studied?

The use of merchandise will be the best way to make this information clear. Hats of different materials can be shown and the various characteristics pointed out. In this way the salesperson can learn to connect the name of a material with its appearance and selling points. Different qualities of materials can be shown and the points brought out which

account for these differences. The same method can be used in observing how the hats are made. Hand-made and machine or factory-made hats can be compared, for instance, and the particular advantages of each discussed.

97. How may Book II, on Specific Values in Millinery be studied?

In this detailed discussion of the values customers look for in millinery, merchandise must be again used to make the information clear. The test questions must also be carefully answered.

In Chapter I, on Style, hats can be displayed to illustrate the different points about line and form color, material and manufacture. Questions on what particular points in the style of each hat should be brought to the customer's attention, and to whom they should show the various styles might be helpful, in addition to those given in the manual.

In Chapter II, on Becomingness and Suitability, different hats should be tried on different salespeople and the effects discussed.

In Chapter III, hats should be especially compared to decide which are most serviceable or comfortable. This brings in discussion of materials, trimming, shapes, fit and manufacture.

98. How may Book III, on Information for Reference, be used?

Chapter I, on Department Vocabulary should be taken up in class. In this way the salesperson will learn to pronounce and use words correctly from the very first. When a word is discussed the instructor may use it in a sentence to show what it best describes or may ask some salesperson to do this. Particular stress should be laid on having each word describe some definite point or value in a hat and not be used in a very general sense.

The salespeople should also be urged to go over the lists of words from time to time in order that they may gradually acquire a larger vocabulary, and also learn to use it for reference when they want to know how to describe certain effects.

99. What suggestions can be given for a person who must read the manual alone?

For the person studying the manual by herself the following suggestions may prove helpful.

1. Read the table of contents over carefully to see what the manual is about.

2. Note the division of the manual into the four books: Technique of Selling, Merchandise, Specific Values in Millinery, and Information for Reference, so that if you wish to look up information on certain points you will know to which books to refer.

3. As you start each book, note the chapter headings given in the special index for this book. Try to name over these chapters to

yourself before starting to read the book.

4. As you read each question try to apply it to your own department by recalling your own experience and problems on the subject it is discussing.

5. As you read the answer try to keep the question constantly in mind. Notice whether your own experience bears out the information given here. If there are several parts to an answer count them up and see if you can name them without looking at the book.

6. Read only a few questions at a time, but think these over carefully and answer the test questions. If some of the points are not clear to you or you do not aggree with them talk them over with someone whose judgment you trust.

7. As far as possible try out the suggestions given in the manual and notice whether or not these suggestions have proved helpful. Check up in the manual those suggestions which proved the most helpful.

8. Notice that Book IV is called "Information for Reference". Learn to use it for reference by getting into the habit of looking up descriptive words to use in giving selling points in this book as occasion arises. Read it over once carefully so that you may know what material is there to which you can refer.

9. In reading the manual the first time indicate in some way where you left off each time so that when you return to it you may have no difficulty in finding your place. Then, before starting to read try to recall what you had read the time before. Be sure to notice the title of the chapter and the book in which you are reading each time.

10. Re-read the manual from time to time to refresh your memory. Read especially those sections which seemed to you the most worthwhile and which gave you the most help the first time you read. Compare these sections with those which other salespeople in your department felt valuable, then re-read the sections they had chosen, as they might prove helpful to you as well.

LIBRARY OF CONGRESS
0 014 080 221 9